

MUSICAL COURIER

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fourth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXVII.—NO. 2

NEW YORK, WEDNESDAY, JULY 9, 1913

WHOLE NO. 1737



PHILIP SPOONER
Popular American Tenor

THE MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BARCOCK,
Carnegie Hall, New York.
Telephone: 2634 Columbus.

ROSS DAVID,
Carnegie Hall, New York.
MISS MARION DAVID,
Coach and accompanist.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 1202 Lefferts Place.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

M. RAWLINS BAKER,
PIANOFORTE INSTRUCTION.
212 West 30th St.
Telephone, 2329 Columbus.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Tel. 5757 Columbus. 915 Carnegie Hall

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone: 1350 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone, 3554 River.
Exclusive m'gt of Haensel & Jones, Aeolian Hall.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York

ROBERT J. WINTERBOTTOM,
Organist and Choirmaster, St. Luke's Chapel,
Trinity Parish, New York.
ORGAN RECITALS—INSTRUCTION.
The Earle, 103 Waverly Place.

ZIEGLER INSTITUTE OF NORMAL SINGING.
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York.
Tel. 1274 Bryant.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3907 Tremont.

CLAUDE WARFORD,
TENOR.
60 Washington Square South.
Phone, 730 Spring.

GRAND CONSERVATORY OF MUSIC,
115 West 85th St., New York. Tel. 4152 Schuyler.
Special course for teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

VICTOR BIART, PIANO VIRTUOSO.
Instruction. Advanced Interpretation. Repertory.
Special cultivation of that vivid, flowing quality
of tone which is the medium of musical expression.
Studio Hall, 64 East 34th St., New York.
Tel. 9424 Madison.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 68 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

A. RUSS PATTERSON, ORGANIST, CONDUCTOR
IDELLE A. PATTERSON, LYRIC SOPRANO
Specialty, Voice Development and Diction.
322 West 58th St. Tel. 748 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for
professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 2193-J Morningside.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory,
Head of Violin Dept., Amer. Institute of Applied
Music, N. Y., and Combs Conservatory, Philadelphia.
Residence studio, 535 Wash'n Ave., B'klyn.

JOHN W. NICHOLS,
TENOR.
330 W. 58th St., N. Y. C. Phone, 1434 Columbus.
Management: A. Friedberg, 1425 Broadway.

DUDLEY BUCK,
TEACHER OF SINGING.
New Aeolian Hall, 27 West 42nd St.,
Phone, 7498 Bryant. New York.

WILBUR A. LUYSER,
SIGHT SINGING.
(Gail-Paris-Chevé Method.)
Special preparations of church soloists. Normal
course of school music. Vocal Instruction—Choral
Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park,
Phone, 3187 Gramercy. New York City.

BRUNO HUNN,
STYLE, DICTION, AND REPERTOIRE.
Elementary and advanced vocal lessons.
231 West 96th St., New York.
Mr. Hunn will teach on Mondays during July
and August.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Choral Club Conductor. 1202 Carnegie Hall.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan
Opera House, will take a limited number of pupils.
Applicants to be seen by appointment only.
668 West End Avenue, near 92d St., New York.

FLORENCE STORY,
CONTRALTO.
Concerts and Musicales and Church.
Address, care of Musical Courier.

CLAUDE MAITLAND GRIFFITH,
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons. Pouch Gallery,
Brooklyn.
133 Carnegie Hall, New York.
Season opens second week in October.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall and 423 East 140th St.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING.
2 West 29th St., New York.
"I can confidently state that Mr. Parson Price's
knowledge of the voice, both male and female,
and his style of singing, entitle him to a high
rank among teachers."—MANUEL GARCIA.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert
Pianists, and the training of teachers.
2146 Lincoln Parkway West, Chicago, Ill.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
128A East 9th Street.
Tel. Gramercy 3848.

WALTER L. BOGERT,
President of N. Y. State Music Teachers' Ass'n.
TEACHER OF SINGING.
Lectures and Recitals.
130 Claremont Ave., New York. Tel. 201 Morn'side.
Tuesday and Friday, Aeolian Hall.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY.
With the "Musical Courier": Sec'y Manuscript
Society: Organist Central Baptist Church, New
York. 439 Fifth Ave.; Tel. 4992 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

CARL FIQUE, PIANO
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Also limited number of resident pupils received
38 East 66th St. Phone, 6109 Plaza.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 600 West 114th St., New York.
Tel. 7814 Morningside.
(Bet. Broadway and Riverside Drive.)

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC,
HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus,
Ohio. Telephone, Automatic, 2294.

JAMES F. DUNN,
Composer and Organist, St. Patrick's Church, Jer-
sey City. Instruction, Piano, Organ. Theory and
Sight Singing. (Specialty Gregorian Chant and
Catholic Church Music.) Phone, 2867-W Bergen.

MME EMMA E. DAMBMANN,
(MRS. HERMANN G. FRIEDMANN.)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

**THE NEW YORK INSTITUTE FOR
VIOLIN PLAYING, PIANO AND
VOCAL CULTURE,** 230 East 62nd Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.
Nine years of successful teaching and concertizing
in Berlin. Will accept engagements and a limited
number of pupils.
Address: 37 West 125th St., New York.
[In Philadelphia Mondays. Address 1821 Dia-
mond St.]

MARY PINNEY,
PIANIST.
Studio, 418 Central Park West.
Instruction. Tel. 4164 River.

New Song for Contralto
"Only a Day for Tears"
By JEAN PAUL KÜRSTEINER.
Mr. Kürsteiner receives pupils in Piano, Theory
and Composition at his residence studio, The
Naragansett, B'way and 94th St.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Summer address, Kursaal—Ostend, Belgium.

MME. LISETTE JOSTY-HAMMOND,
Italian Enunciation Applied to Singing
and Speaking in Modern Languages.
Metropolitan Opera House Bldg.,
1425 Broadway, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
701 Carnegie Hall.
Cala Aarup Greene, Pianist.

BANKS PIANIST
329 West 83rd St.
NEW YORK
Phone 6829 Schuyler

MARY WOODFIELD FOX
PIANIST
THE WELSH-SUTAR MANAGEMENT
10 South 18th Street Philadelphia, Pa.

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall New York

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season: Atlanta Philharmonic

HAGGERTY-SNELL Teacher of Vocal Music
Voice Culture founded on common sense method which never fails to bring good results.
Studio, Ivy Court, 210 West 107th St., New York.

FREDERIKSEN
SUMMER TERM
for Violin Teachers, from June 1st to August 1st
425 Fine Arts Bldg., Chicago, Ill. Residence Phone 0800

L. BECKER PIANIST AND TEACHER
Studios: Apollo Hall and Gateway Hall, New York

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
Management: WALTER ANDERSON
171 West 87th Street, New York
Phone 388 Columbia

Martina ZATELLA
COLORATURA SOPRANO
(Pupil of Madame Della M. Valeri)
Touring in Europe

HULSMANN TRIO
Marie, Helen, Constance.
Classical and Popular Vocal and Piano selections for Concert-Recital-Musicals.
Address: PELHAM, N. Y.

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 130th Street, New York City.

MME. DUTTON SCOTT
"CONTRALTO"
Care of Musical Courier, 437 5th Ave., New York

ABBIE KEELY
DRAMATIC SOPRANO
1914 DIAMOND ST., PHILADELPHIA, PA.
606 West 116th St., New York City

CHAPMAN GOOLD SOPRANO
Address: 234 Broadway New York
Telephone 4670 Schuyler

SWEET
1433 Broadway, New York
Met. Opera House Building
Special Operatic Training (Including Action)



Send for Circulars of this wonderful aid to Piano Study.

THE VIRGIL TEK

also for the

SPECIAL COURSE FOR TEACHERS

June 25th to July 30th, 1913

Address: Virgil Piano Conservatory, 48 West 70th Street, New York

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
214 St. James Street, Pittsburgh, Pa.

DUNNING SYSTEM Study for BEGINNERS.
OF IMPROVED MUSIC
Send for information and booklets of endorsements.
Mrs. Carrie Louise Dunning, 11 West 36th St., New York City. Western address: Portland, Ore.

SHARP-HERDIEN SOPRANO
8132 Kenmore Avenue, Chicago, Ill.

JENNETTE LOUDON SCHOOL OF MUSIC
M. Jennette Loudon Director
629 Fine Arts Bldg. Chicago, Ill.

KARLETON HACKETT TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT SOPRANO
Concerts, Oratorios, Recitals.
1353 N. State St., Chicago.

Elsie DE VOE BOYCE PIANIST-INSTRUCTOR
Residence: 4126 Lydia Street, Pittsburgh, Pa.

ARTHUR N. BURTON BARITONE
Fine Arts Building Chicago

CLARENCE DICKINSON CONCERT ORGANIST
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.
412 Fifth Ave., New York.

PAULINE MEYER CONCERT PIANIST
Address: 4930 Washington Park Place, Chicago, Ill.

VIOLINIST DUBINSKY
2502 North 17th Street, Philadelphia, Pa.

CHRISTIANS-KLEIN DRAMATIC SOPRANO
Concerts, Recital, Opera, Etc. Vocal and Dramatic Instruction. From the beginning to highest perfection.
Irving Place Theatre
Exclusive Management: ANNIE FRIEDBERG, 1420 Broadway

HUDSON-ALEXANDER SOPRANO
Soloist Plymouth Church, Brooklyn
Management: LOUDON CHARLTON
Carnegie Hall, New York

T. Carl WHITMER COMPOSITION PIANO ORGAN
5429 WALNUT STREET PITTSBURGH, PA.
and Pennsylvania College for Women
Ernest L. KROEGER Director KROEGER SCHOOL OF MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building ST. LOUIS, MO.

MRS. STACEY WILLIAMS ARTISTIC SINGING
Specialization of Tone Production
406 KIMBALL HALL CHICAGO

MARRISON N. WILD Concert Organist
KIMBALL HALL, 243 Wabash Avenue, CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR—Apollo Musical Club, Mendelssohn Club

GRACE RHELDAFFER SOPRANO
Residence 338 Collins Ave. Pittsburgh, Pa.

FRANK WALLER, Opera Coach
Assistant Conductor Boston Opera Co.
BOSTON, MASS.

JOHN B. MILLER, TENOR
624 Michigan Avenue, Chicago, Ill.

LEONTINE DE ANNA CONTRALTO, OF BERLIN
Hotel Endicott, 81st St. and Columbus Ave., N. Y.

BERRY SOPRANO
CHICAGO GRAND OPERA CO.
AUDITORIUM THEATRE

AUBREY W. MARTIN BASS-BARITONE. Concert—Oratorio—Recital
Address, Care of Musical Courier, 437 5th Ave. or Box 416, Fairmont, W. Va.

Katharine HOFFMANN Accompanist
WITH SCHUMANN-BEHNK TOUR
Home Address: ST. PAUL

Robert Stuart PIGOTT Reader and Singer
Teacher of Speaking and Singing
133 WEST 54th STREET New York City
Telephone, Columbus 6753

THEODORA STURKOW RYDER Pianist
4718 Lake Avenue, Chicago, Ill.

PLUMB Contralto, Oratorio, Recitals, Concerts
Address: 4173 Lake Ave., Chicago Phone, Oakland: 3246
Exclusive Management: HARRY CULBERTSON
Fine Arts Building, Chicago, Ill.

BONCI Says: "In examining a student's voice, and finding it at fault, I always suggest to him to consult MADAME VALERIE. There is no voice defect that can escape her notice, and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."
The Rockingham, 1748 Broadway

MARCEL CHAILLEY, Violinist
Mme. Chailley-Richez, Pianist
20 Rue Chaligny, Paris

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille Marcel, Caroline Mihr-Hardy
VOICE CULTURE, REPERTOIRE
430 West 37th St., Tel. 6641 Columbia, New York

Grace Ferns SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON,
171 W. 87th St., New York Phone 388 Columbia

Louis KOEMMENICH
Conductor of N. Y. Oratorio Society
Mendelssohn Glee Club
AEOLIAN HALL, 29 West 42d Street
STUDIO: 1026-27 New York City
Tel. Bryant 8620

CAROLYN ORTMANN Dramatic Soprano
Concert—Oratorio—Opera
Direction: Mrs. Babcock, 810 Carnegie Hall, New York

MURPHY
VICTOR HARRIS TEACHER OF SINGING IN ALL ITS BRANCHES

Vocal Studios **RAGNA LINNE** Kimball Hall Chicago

BARONESS LITTA von ELSNER Vocal Instruction
160 Park Avenue, New York. Phone, 6795 Plaza

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS

GEORGIA KOBER, Pianiste
Pres. Sherwood Music School
Fine Arts Building CHICAGO, ILL.

Clarence EIDAM Pianist
Ninth Floor, Auditorium Building CHICAGO

KRIENS Composer Violinist
348 West 70th St.
Tel. Columbus 2223

S. WESLEY SEARS,
St. James Church, 348 West 70th St., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

ALEXANDER ZUKOWSKY
Asst. Concert Master and Soloist Thomas Graham
Pupils accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

M. E. OGDENCRANE BEL CANTO METHOD
Only Teacher of Wilda Bennett with Belasco
CARNegie HALL, NEW YORK

VITTORIO CARPI VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via dei Conti, 7



Two Roses "Ah, Love but a Day"
"Forever and a Day" "Maidens" "Tea and Hay"
Singer: Gilberta, Hotel Pindars, 133 W. 47th St., Tel. 6670 Bryant

RARE OLD VIOLINS
FROM \$50. UP
JOHN MARKERT & CO.
33 West 8th St., N.Y.

BERGEY Chicago Opera School
Fine Arts Bldg., Chicago, Ill.

Rare Old Violins
"Espe" Italian Gut Strings, durable and pure-tone, \$1 per 15 lengths, E, A or D.
Finest pure-silver polished "G" strings 75c. each
'High-grade Repairing'
SEND FOR CATALOGUE
S. PFEIFFER
Dept. E. 1268-70 BROADWAY, NEW YORK CITY

WALTER EARNEST TENOR
838 Collins Ave., Pittsburgh

THEAL Pianist
620 Addison Ave., Chicago

FRIEDBERG
Exclusive representative Concert Dir. Leopold, Berlin, Mgr. distinguished artists.
1435 B'way. Phone, 1274 Bryant.

TENOR METROPOLITAN OPERA CO.
For concert engagements apply to THE WOLFSOHN MUSICAL BUREAU
1 West 34th St., New York

THE BEAUFORT
148 West 57th Street
Tel. 3653 Columbia

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three
Great Pianos of
the World

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO
Owners of THE EVERETT PIANO COMPANY, Boston

THE GRAM-RICHTSTEIG PIANO

IS ESPECIALLY SUITED TO STUDIO WORK BECAUSE OF ITS
Steel Angle Rail Action (Patented)

which insures a perfectly regulated action under any and all atmospheric conditions. Studio and classroom pianos undergo a severe test. An ordinary action becomes defective within a short time. The Gram-Richtsteig Steel Angle Rail Action, equipped with Metal Flanges, cannot get out of regulation. Hundreds of these remarkable pianos are now in use by musicians. Let us send you descriptive literature free. The Gram-Richtsteig is an artistic piano in every sense of the word.

GRAM-RICHTSTEIG PIANO CO., Milwaukee, Wis.

CINCINNATI CONSERVATORY of MUSIC

Established 1867



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.

Elocution - MUSIC - Languages
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalog FREE.

Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd. Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Scionti.
Singing—Karlton Hackett, Ragna Linne, Edward Clarke, Jennie F. W. Johnson, John T. Read, Marie Sidenius Zendt.
Organ—Wilhelm Middelschulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Frances Donovan.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

**MAXIMILIAN
PILZER**
VIOLINIST

101 West 115th St.
New York

Telephone
Morningside 8832

MARGARET KEYES
CONTRALTO

CONCERT, ORATORIO and RECITALS
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York
Personal Address, 2469 B'way. Phone, 4848 River



Father Finn is doubtless the most distinguished musician of the Catholic Church in America. His recommendation of the Conover Piano is as enthusiastic as it is sincere.

**FATHER WILLIAM J.
FINN**
Says of the
Conover Piano:

The Cable Company, Chicago
Gentlemen: I take great pleasure in attesting the splendid merits of the Conover piano which has recently been installed in my choir hall. You can appreciate how important it is for my chorists to rehearse to a cantabile tone. The sustaining, singing tone quality of the Conover is perfectly suited to the unusual demands which we make on a piano. After a few rehearsals with the Conover I began to notice the freedom of vocalization which it assists. Candidly, I am delighted with the choice we have made. Incidentally, your Conover graces any room. Very sincerely yours,

March 3, 1913.

William J. Finn
DIRECTOR, PARISH CHORISTS OF CHICAGO.

The Cable Company

Wabash and Jackson

Makers

CHICAGO

Myrtle ELVYN

**Renowned American
PIANISTE**

Now Booking for American Tour 1913-1914

Concert Direction, M. H. HANSON
437 Fifth Ave., New York

KIMBALL PIANO USED

Harriet FOSTER Mezzo Contralto
235 West 102nd Street
Phone - - Riverdale 6400

Master ANTHONY JAWELAK The Blind Pianist
For dates and terms
Address, CASPAR P. 1008
Pittsburg, Pa.

CHARLES GADMAN Composer-Pianist
WAKEFIELD Management: R. H. JOHNSTON
Commercial Trust Building, 1431 Broadway, cor. 41st Street
In Joint Concert and Recital with World-Famed Singers. Playing His Own Compositions; also as American Indian Music-Talk
CHAS. L. WAGNER, Associate Manager
New York City

THE TOLLEFSEN TRIO
Mme. Schabel Tollefsen, pianist; Carl H. Tollefsen, violinist; Paul Kefer, cellist. Address communications to Carl H. Tollefsen, 1166 45th Street, Brooklyn. Tel. 4343-M Sunset. Mme. Tollefsen accepts pupils at her studio in Steinway Hall, New York.

Herbert MILLER Baritone
Exclusive Management
HARRY CULBERTSON, Fine Arts Bldg. Chicago

WASSILI LEPS
CONDUCTOR

Philadelphia, :: :: Pa.

WILLIAM J. FALK

Assistant to Mr. OSCAR SAENGER
TEACHER OF SINGING
Interpretation and Artistic Finish
Phone 4861 Lenox. 124 East 93d St., New York

HAZEL LUCILLE PECK
...PIANISTE...

In Concert Throughout Germany Season 1913-1914

SIBYL SAMMIS MacDERMID
SOPRANO
Exclusive Management: Alma Voedisch
PUPILS ACCEPTED. Fine Arts Bldg., Chicago

THE STERNBERG
SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia

DAN BEDDOE TENOR

Season 1913-1915 in America
Under the Exclusive Management of R. E. JOHNSTON

BERLIN

Jensen St., 21,
Berlin W., June 20, 1913.

The Berlin Royal Opera closed its doors on Monday, June 16, with a gala performance of "Lohengrin," given at the request of the Kaiser in commemoration of the twenty-fifth anniversary of his ascension to the throne, which occurred on June 16, 1888. It was a performance of great pomp and circumstance. There was no sale of tickets on this occasion, only those persons being admitted who bore special cards of invitation. Most of the auditors were more interested in the scene presented by the auditorium than in the doings on the stage, although the performance, which was the first act of "Lohengrin," was one of the finest ever given here of this opera. But the brilliantly lighted auditorium offered a scene such as is presented only on rare occasions, when the monarch makes a special use of his operatic institution for the purpose of celebrating some great event. This time the entire parquet was reserved for men only. The large court boxes and numerous seats close to it in the first balcony were occupied by members of the imperial family, while the ladies were relegated to the higher balconies. Among the many distinguished personages present, Andrew Carnegie, who sat in a box in the first balcony as a guest of the Kaiser, attracted unusual attention. He was one of the few Americans present and was by all odds the most famous of them.

Leo Blech, who conducted the performance, has had the title of "Generalmusikdirektor," which has hitherto been borne here only by Richard Strauss and Dr. Muck, conferred upon him. Special care was exercised in the selection of the cast. An unusual distinction was conferred upon our countryman, Putnam Griswold, by having the role of King Heinrich given to him. Griswold looked every inch a king and he sang and acted magnificently. The title role was in the hands of Rudolph Berger, whose debut as a tenor was made in the same part here about five years ago. Berger's beautiful voice never was heard to better advantage than on this occasion. His performance was a most impressive one. Madame Hafgren-Waag was also admirable as Elsa, and the other roles were well placed. Not all of the kings, dukes and princes of Germany were present at the "Lohengrin" performance, as some of them did not arrive until late that evening, but the next day, at the gala dinner given in the palace, every ruler of every kingdom, grand duchy, duchy and principality of the Fatherland sat at the Emperor's table.

The Beethoven Festival given in honor of the Kaiser aroused little interest, although the was led throughout the four concerts by no less a conductor than Willem Mengelberg. But we hear Beethoven so often here during the regular winter season and we hear him so well interpreted by Nikisch, Strauss and Hausegger, that even Mengelberg, magnificent leader that he is, fails to arouse the public to any great enthusiasm. Not that the performances themselves were not first class; on the contrary, they were admirable, particularly that of the "Eroica," which was the clou of the entire cycle of concerts. But we have had too much music here and the public has become surfeited. The program of the fourth and closing concert of the series brought Beethoven's second and ninth symphonies. In the latter Mengelberg had the assistance of the Bruno Kittel Chorus and Madame Ohlhoff, soprano; Madame Weinbaum, contralto; Erich Schmedes, tenor, and Arthur van Eweyk, bass. We are accustomed to hearing the ninth symphony with the Philharmonic Choir, which stands on a much more exalted artistic plane than this Kittel Chorus; nevertheless, the "Ninth" was, on the whole, presented most admirably. The attendance of the four concerts was fairly good, although the hall was never sold out.

The musical season this year is being prolonged until the end of June because of the many musical festivals

given in commemoration of the Kaiser's Jubilee. The last and the biggest of them all opens to-morrow, June 21, and ends on Sunday, June 29. This promises to be the most remarkable festival of its kind ever held in Berlin, for practically all of the court and municipal orchestras from every part of Germany are coming here to do homage



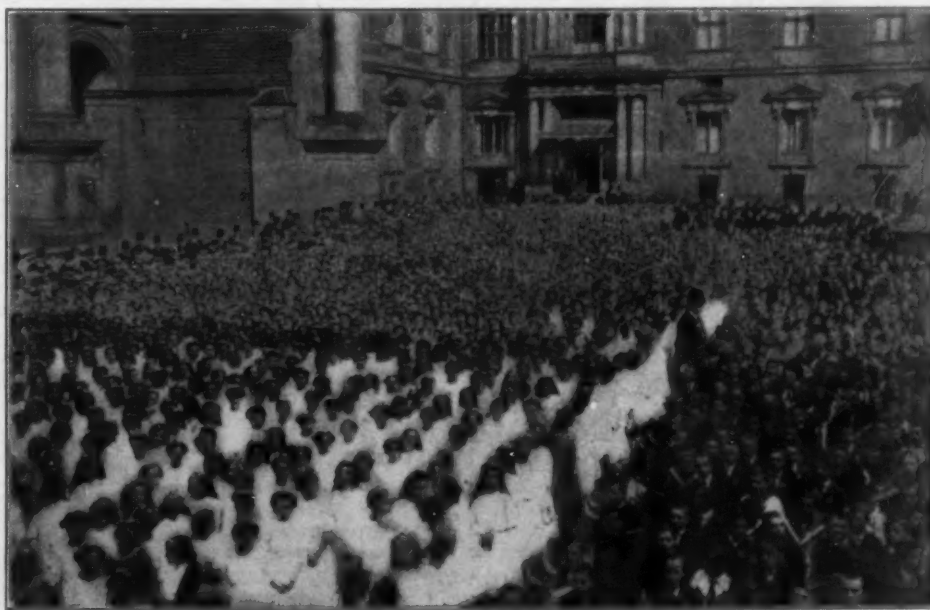
KAISER WILHELM II AT SIX DIFFERENT PERIODS OF HIS LIFE.

to the Kaiser by offering classical programs played by monster orchestras made by combining five or six different bands at each concert. In all, 1,500 musicians from the provinces and fourteen of the best known German conductors will participate in presenting seven programs. This

orchestra will number 200 musicians and will be made up from the various court and city orchestras of Southwest Germany. The conductors will be Bruno Walter, of Munich, who succeeded Mottl at the Royal Opera there, and Albert Gortler, of Mayence. The program will consist of Beethoven's third and seventh symphonies, Wagner's "Kaisermarsch" and Mozart's "Les petits reines." The following day, Sunday, at noon, the same orchestra will play a popular program for the masses under the leadership of Georg Schumann, of Berlin, in the Friedrichshain Hall. Part of the expenses of this great undertaking will be borne by the municipality of Berlin.

The Fatherland is always blessed with music festivals every spring, but this year there have been an unusually large number because of the Emperor's Jubilee. The fourteenth annual Swiss Music Festival was held this year at St. Gallen on June 14 and 15. Practically every musician of Switzerland was present and there was also a large attendance from Germany. These annual Swiss festivals are given for the purpose of introducing new works by Swiss composers. No less than forty novelties by twenty-five different composers were heard. But as was the case at Jena with the Allgemeiner Deutscher Musikverein, few of these works proved to be of importance and probably not more than two or three of them will become generally known. One of the best was a symphonic work in four movements, entitled "Hymnes pour toi," for soprano and orchestra, by Karl Ehrenberg, of Lausanne. This young composer has originality of invention, poetry, imagination and no small degree of technical powers. A symphonic fantasy by R. F. Denzler, of Luzern, proved its author to be one of the most gifted among the younger Swiss composers of the day. He is only twenty years old and possesses a large fund of imagination. He was inspired to write his work by Goethe's "Totentanz," and while there are structural defects, there is so much that is profound and elemental in his tone poem that much may be expected of him in the future. He will have to emancipate himself more from Richard Strauss' influence, however. Another gifted Swiss composer of only twenty-two or three summers is Frank Martin, of Geneva, who in an E major suite reveals a genuine flow of melody, an instinct for beautiful harmonic effects and loftiness of purpose. Bernard Stavenhagen's second piano concerto in A minor, which was recently heard at the Jena festival, scored a pronounced success. It was played by Stavenhagen's pupil, Fritz Rehbold, who also presented it at Jena. Another composer of more than usual ability is Ernst

Graf, of Berne, whose work for mixed a capella chorus, entitled "Nacht," after Eichendorff's poem, is characterized by soulful melodies, purity of harmonies and comparative simplicity of tonal architecture. This novelty was loudly acclaimed and was particularly impressive after the many works abounding in thematic emptiness and deafening dissonances. Rudolph Ganz, who has become such a favorite in America through his recent tour, also figured on the program. Ganz, as is well known, is a native of Zurich and he regularly spends his summers on the shores of Lake Geneva. His "Bauertanz" made a big hit. He also played a prelude and serenade by Emil Blanchet and a piece entitled "Soir pluvieux," by Joaë Berr. A symphony in A major for orchestra and chorus, by Hans Huber, proved to be problematical music. It makes immense demands upon the musicians and singers and Albert Meyer, of St. Gallen, who was the festival conductor, deserves great credit for the way he and his musicians overcame the tremendous difficulties of this score. Among all of the other new works heard at this festival there is scarcely one deserving extended mention. The great trouble with our times is that too many musicians are trying to compose. Everyone has mastered the technic of composition, although to orchestrate well and effectively is no easy task, even with all the modern means at the disposal of the



SEVEN HUNDRED BERLIN SCHOOL CHILDREN SERENADING THE KAISER IN THE COURT AT THE PALACE ON THE MORNING OF JUNE 16.

unique festival is to be given under the patronage of Prince August Wilhelm of Prussia. The honorary president of the committee is Count von Hülsen, general intendant of the Royal Opera. Among the members of the committee are such important personages as the intendants of all of the court theaters of Germany, the Minister of Education and the directors of the most important municipal operas of the country. At the opening concert the

serves great credit for the way he and his musicians overcame the tremendous difficulties of this score. Among all of the other new works heard at this festival there is scarcely one deserving extended mention. The great trouble with our times is that too many musicians are trying to compose. Everyone has mastered the technic of composition, although to orchestrate well and effectively is no easy task, even with all the modern means at the disposal of the

composer. But originality, thematic invention, poetry, passion—how few possess these attributes—without which every musical creation is as "sounding brass and tinkling cymbals."

Emma Villmar, one of King Clark's most distinguished pupils, sang "Carmen" again at the Royal Opera last Saturday.



MARTIN KRAUSE.

The famous piano pedagogue, who celebrated his sixtieth birthday on June 12.

urday, this being her fourth appearance here in this role. She gave a very impressive delineation of the part, both vocally and histrionically. Miss Villmar, who now is singing at the Essen Opera, has been engaged by the Berlin Royal Opera for a period of five years, beginning with next season. Another Clark pupil has also been singing here at the Neues Operntheater (Kroll's). This is Hermann Kaut, leading baritone of the Nürnberg Municipal Opera, who recently appeared here in the title role in "Tannhäuser" with great success.

A Swedish Music Festival is to be opened at Stuttgart to-day, June 20, and will continue until June 24. This is the second Swedish festival to be given in Germany, the first having occurred last year at Dortmund. The cause for these festivals is to give Germany an opportunity of judging both of the productive and reproductive activity of the northern country. The famous Upsala Student

Chorus, known as "Orphei Dränger," which is well and favorably known in Germany, will assist; also the celebrated Swedish baritone, John Forsell, and a large number of the best known Swedish artists. There will be two orchestra concerts and two chamber music matinees, at which compositions by Stenhammar, Tor Aulin, Sjörgren, Alfven, Peterson-Berger, Natanael Berg and Anton Andersen will be presented all for the first time in Germany. The festival will be opened with the German premiere of an historical Swedish opera by Andreas Hallen, who is considered the most important of the contemporary Swedish writers of music dramas. Before leaving Germany the Upsala chorus will give a concert in Berlin.

Martin Krause celebrated his sixtieth birthday on Tuesday, June 17. Krause has been teaching during a period of forty-five years, having begun to give lessons at the age of fifteen, and for more than thirty years he has been a European celebrity. Piano students from all parts of the globe have sat at his feet here in Berlin, and also in Leipzig and Munich, where he was formerly active. It was



RUDOLF BERGER.

Who sang the title role in the gala performance of "Lohengrin," given in commemoration of the Kaiser's jubilee.

Krause who founded the Liszt Verein in Leipzig in 1885. In 1901 he had the title of Royal Professor conferred upon him. He was at that time head of the piano department of the Royal Academy of Music at Munich. Since 1904 he has been the principal piano teacher of the Stern Conservatory, of Berlin. Krause was born at Lobstadt in Saxony, June 17, 1853. He was a pupil of Franz Liszt. In commemoration of his birthday a number of his most advanced pupils gave a concert at Scharwenka Hall, where a program of classical compositions by Bach, Mozart, Beethoven, Mendelssohn, Schumann and Brahms was played by Gertrude and Hilda Viötor, Frida Graetzer, Lotta Beutler, Leni Rohrmoser, Hedwig Kreitz, Hanni Voigt,

Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.

Rosita Renard and Rudolph Winkler. Some of these pupils proved to be already, to all intents and purposes, finished artists. Hedwig Kreitz, for instance, who has already been heard with much success in public, played three numbers by Schubert with great technical finish and beautiful tone, revealing mature powers of interpretation. Miss Renard, in Mendelssohn's "Variations serieuse," also

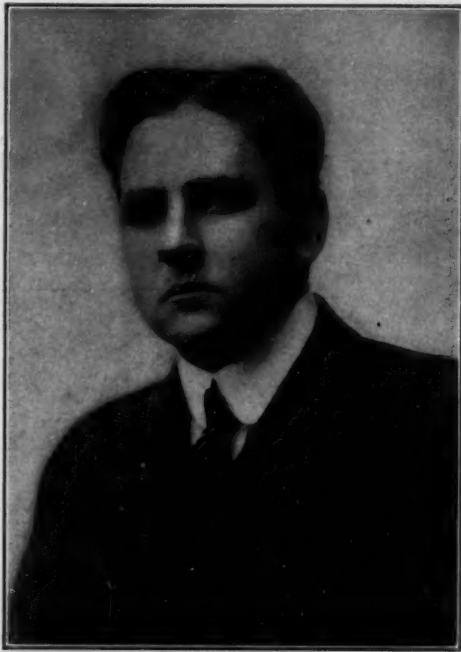


Photo copyright by Mishkin Studio, New York.

PUTNAM GRISWOLD.

Who sang the role of King Heinrich in the gala performance of "Lohengrin," given in commemoration of the Kaiser's jubilee.

displayed a clear, pearly technic, a plastic touch and ripe musicianship. A distinguished audience was present. This is the first time that Krause has had his pupils give a special public concert. The affair was a pronounced success.

Next year's annual festival of the Allgemeiner Deutscher Musikverein will occur at Essen. The festival conductor will be Hermann Abendroth, who is the conductor of the local municipal orchestra. Prague, Leipzig, Bonn, Breslau, Chemnitz and Götting sent invitations to the committee, with requests that the festival will be held in these towns. Unfortunately Essen sent in its invitation first and was for that reason selected. The city possesses an excellent hall, but otherwise, it is the dearest town for this purpose that could have been chosen.

Alma Moodie, that remarkable Australian violin prodigy, recently impressed Max Reger so much with her playing that he has engaged her for several appearances with the Meiningen Court Orchestra for next season.

The full list of fourteen conductors who are to officiate at the festival given in Berlin by all the provincial German orchestras is as follows: Ernst von Schuch, Dresden; Fritz Steinbach, Cologne; Bruno Walter, Munich; Georg Schumann, Berlin; Sigmund von Hausegger, Hamburg; Peter Raabe, Weimar; Carl Scheinpflug, Königsberg; Franz Mannstädt, Wiesbaden; Eduard Mörike, Charlottenburg; Hermann Abendroth, Essen; Albert Gortler, Mayence; Hermann Suter, Basle; Gustav Cords, Berlin, and C. A. Corbach, Sonderhausen.

Hans von Stenglin, a very promising young German singer and pupil of Prof. Rudolph Schmalfeld, of this city, recently sang before Duke Friedrich of Anhalt, and the Intendant of the Dessau Opera. He made such a strong impression that he was immediately engaged as principal basso.

Martin Krause received hundreds of congratulations from all parts of the world on his sixtieth birthday. Among these were many from eminent colleagues. Ferruccio Busoni wrote him the following:

"Dem sehr verehrten Freunde, Prof. Martin Krause, für alle ausgestreuten pianistischen Wohlthaten dankend, den höchst verdienten Lohn so vieler Güten ihm herzlich wünschend, zum 60. Geburtstag des Meister-Pädagogen.

June 17, 1913.

FERRUCCIO BUSONI.

Thanking the highly esteemed friend, Prof. Martin Krause, for all of the pianistic good deeds accomplished, and wishing him on the sixtieth birthday of the master-pedagogue a well deserved success for so much goodness.

FERRUCCIO BUSONI.

Otto Neitzel has been decorated with the famous German order of the Black Eagle. He is the only living German critic, if I mistake not, who has had such an honor conferred upon him.

ARTHUR M. ABELL.

FELIX WELCKER Voice Specialist
Italian Method

26 Ave. Guillaume Macau Ixelles, Brussels
Reference: Frank Van Der Stucken, Antwerp

HOWARD WELLS

PIANIST AND TEACHER
Authorized representative of
LESCHETIZKY
KUFSTEINER, ST. 6 BERLIN W., GERMANY

VICTOR HEINZE Pianist

Meisterschule des Klavierspiels

Berlin W., Martin Luther St., 91

Steinway Studios, Berlin

Berlin S. W. Bergmann St. 102

Very accessible, modern, sound-proof studios with Steinway Grands for rent.

For terms apply to warehouses

STEINWAY & SONS

Königsplatz St. 6,

Berlin, W., 9

MAESTRO FRANZ EMERICH VOCAL INSTRUCTION

PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

and MADAME TERESA EMERICH

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, Metropolitan Opera Co. and Covent Garden, Lohengrin of Bayreuth festival.
ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TARTLER, tenor, Royal Opera, Karlsruhe.
FLORENCE WICKHAM, mezzo-soprano.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, Soprano, Dippel Opera Co., Chicago.
MARCELLA LINDA, the famous concert singer.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theater.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

Telephone Amt. Pfalzburg No. 2007 BERLIN, W. W. Nilsenbergerplatz, 1

MUNICH

Munich, June 18, 1913.

About all musical life is stilled, except the Royal Opera, which is steadily plodding along on the eleventh and last month of its extremely long season. Eleven months of opera, by the way, is what Artemus Ward was in the habit of labelling "2 mutch"—or words to that effect. Singing, conducting and playing in the orchestra steadily for eleven months in the year—July is the only vacation month here—are bound to be productive of "nerves" by the end of the season, and nerves are detrimental to the quality of opera. A capable and intelligent leader can get a great deal more good work out of an opera company in ten months than in eleven, though this may sound like a paradox. But here we have to keep one eye prominently on the box office all the time—hence the eleven month season.

Naturally, Munich, the capital of Bavaria, a country that does not cover as much ground as the State of Maine, has not the tremendous funds behind its opera to make up the deficits of such capitals as Berlin and Vienna, and must pay more attention than these cities to the receipts from sale of tickets. It is no secret that the late Baron von Speidel's success in keeping down the size of the yearly deficit was the principal reason why he was so long retained as Intendant, in spite of a dozen better reasons why he should not have been, and it is no secret, either, that the present administration is doing its best to get good results with the least possible expenditure of real money—a policy the results of which must be awaited. Speaking of the Opera, there was a ridiculously hypocritical notice in the Münchner Zeitung the other day to the effect that the management of the Royal Opera, in spite of its reluctance to violate the wish of Wagner, had at last, with heavy heart, decided to give "Parsifal" in next year's Festspiele. It is very probable that some oversentimental editor or reporter produced this, as the gentleman at the head of the Royal Opera are to be credited with more taste and cleverness. They know very well that, to do their share of business next summer, and to meet the sharp competition, they will be obliged to give "Parsifal," or be left out in the cold.

Just at present the Opera is brushing up Mozart and Wagner in preparation for the coming Festspiele, giving just as good performances now for the natives at half the prices which the Americans will have to pay when they arrive in August and September.

Among the many festivities which marked the Wagner centennial in Germany may be mentioned the unveiling of his bust in the Bavarian "Walhalla," near Ratisbon. Wagner, always fond of attention in high places, would have felt flattered if he could have known that the Prince of Thurn and Taxis, whose ancestors made much money by owning the German postoffice and running it on a very profitable basis, had personally assumed the stage management of the affair. There were the usual military uniforms among the crowd, and the usual gentlemen in high hats and frock coats, who made the usual speeches and sang the usual choruses. The only question to be decided is whether Bavaria honored Wagner by placing him in its Hall of Fame or whether Wagner honored Bavaria by accepting a place among the rather heterogeneous collection of busts which the peculiar taste of Bavarian kings has assembled there. Siegfried Wagner, notwithstanding his discontent over the tremendous slump in "Parsifal" pref. as 1913 draws near, lent his distinguished presence to the occasion, or lent his presence to the distinguished occasion—just as you please.

Owing to conflicting dates in engagements, Madame Schumann-Heink will not be able to appear in the Munich festival performances of Wagner this summer, which will disappoint the many American admirers who always count on hearing her here.

Mrs. H. H. A. Beach is away on a pleasure trip of several weeks in Scandinavia just at present, but will return to this city by the middle of July and spend the summer quietly, composing and preparing for her next season's concert work.

Maude Fay is also going to the North for her vacation in July. Miss Fay's inability to obtain leave of absence from the Royal Opera here compelled her to give up her engagement at Covent Garden this season, but she is already signed for next year there, as well as for reappearances as guest in various cities where she has met with great success this season, among them Brussels, Antwerp and Berlin.

The date for Herman Klum's appearance in Queen's Hall, London, with Sir Henry Wood, has been set for October 8, when he will play the Tchaikowsky B flat minor concerto. As already mentioned in this column, Mr. Klum's studio will remain open well into August for the

accommodation of those American pupils who can only be here in the summer for special coaching.

Karl Schneider, the well-known Philadelphia musician, and Mrs. Schneider are settled in their apartment here for



THE NEW WAGNER MONUMENT BEFORE THE PRINZ-REGENTEN THEATER AT MUNICH.
Dedicated May 21.

the summer. Mr. Schneider will devote his time to a combination of work as instructor and play in the Bavarian Alps.

Edwin Hughes, whose work as a teacher was highly praised by Professor Leschetizky, when he was formerly engaged in Vienna as one of the assistants of that famous



THE "WACH' AUF" CHORUS, FROM "MEISTERSINGER."
At the dedication of the Wagner monument in Munich.
Bruno Walter directing.

master, is another teacher whose Munich studio will be open all summer for the accommodation of those visiting pianists who wish to benefit from expert coaching during the warm months.

H. O. OSGOOD.

Thibaud's European Encomiums.

The latest comments of the European press on the playing of Jacques Thibaud bear out convincingly Loudon Charlton's confident assertion that America has a treat in store when the French violinist pays this country a visit next winter. The tributes so freely paid Thibaud's art abroad are of a very unusual character. There is nothing of the perfunctory in the way his playing is dealt with, but on the other hand there seems to be a very general agreement that very few violinists of the day deserve to be classed with him.

"In his three concerts," says Gil Blas, of Paris, "Thibaud has performed masterpieces chosen from every period of violin literature, from the earliest days to Mendelssohn, Max Bruch and Saint-Saens. He has again proven himself an incomparable master with a style of classic purity. His art is noble and on the highest plane. At each concert his playing called forth storms of applause."

"The almost spoiled pet of Brussels" is what the Petit Bleu of that Belgian city called Thibaud. "At the symphony concert," says the critic of that paper, the most enthusiastic plaudits were won by the soloist. Thibaud played and no more need be said. His work always possesses authority without losing charm, and it is vibrant with emotion." In Dresden, where Thibaud is a special favorite, the Neuste Zeitung stated that the violinist's chief characteristic is the unflinching elegance of his playing. "Aristocratic in the best sense," is the view of this commentator. "He makes a work part of himself and imbues it with his own character and spirit. He never distorts, never exaggerates, yet bestows on each detail the most painstaking attention."

In Berlin, Thibaud was spoken of in the Staatsbürger-Zeitung as "the most popular violinist. He has a large and beautiful tone, a flawless technique, and deep musical feeling." The Journal of Bucharest referred to Thibaud as "the most brilliant of all violinists," paying particular attention to his superb virtuosity and distinguished style. (Advertisement.)

COTTLOW
REICHS STR. 103 WESTEND-BERLIN
Steinway Piano Used

HERMANN KLUM MUNICH
Concert Pianist and Teacher.
"Leschetizky Method"
94 KAULBACH STR.

ELEANOR HAZZARD
PEOGOCK
(SOPRANO)
Classical Recitals and Tragedies and Tattletales of Toy
Recitals in England, France and Germany
SEASON 1912-13

VIDA LLEWELLYN
CONCERT PIANISTE
In Europe Whole Season 1912-13
Address, Regensburger St. 2. : : Berlin, W.
1820, First National Bank Building. : : Chicago

FRICK ROMEO—Baritone
KAROLA—Soprano
STUDIO: : : MANAGEMENT: LEONARD, BERLIN.
Berlin, W. Transsian St. 13. : : DANIEL MAYER, LONDON

MORATTI
VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
BERLIN W., MOTZ ST. 53

GEORGE
FERGUSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64 BERLIN W., GERMANY

MAURICE : : VERA KAPLUN
ARONSON
PIANIST-PEDAGOG : : CONCERT-PIANISTE
BERLIN W., BOZENER ST. 8

Mrs. E. Potter-Frissell announces her engagement as teacher of the
Leschetizky Method

in the Hochschule of the DRESDENER MUSIK-SCHULE. Offers unique opportunity for this famous method, in connection with highest advantages in one of the most important schools of Germany. Teachers of high reputation: Orchestral (Reinhold Bender) and Ensemble playing (Prof. Paul Joon). Harmony, Theory, Composition Analysis, History, etc. Artistic Direction Louis Nicodé, Prof. R. L. Schneider, Konzertmeister Edgar Wollgandt, Prof. Paul Joon, etc. Circulars, Press Notices of Mrs. Potter-Frissell at the Schulkanzlei Neumarkt a Dresden A. Private Address Eisenstr. 16-11. Concertist pupils of Mrs. Frissell: Mme. Denso Nemes, Florence Schinkel, Lucretia Biery Jones, Anna Robertson, Ethel Glade, etc.

RUDOLF BERGER
TENOR
Berlin Royal Opera; also New York
Metropolitan Opera
Beginning Next Season
Private address : : Berlin W: Motz Str. 38

King Clark Studios
Kurfürstendamm 63, Berlin W.
able Address: KUNIGAU BERLIN

MRS. C. HOWARD ROYALL

TEACHER OF SINGING IN ALL ITS BRANCHES
Tone production, style, diction and repertoire
Studio, 30 East 57th St., Cor. 57th St. and Madison Ave., New York

INEZ BARBOUR SOPRANO

Concert-Recital-Oratorio
Management: Wolfohn Musical Bureau, 1 West 34th St., New York

SPOONER TENOR

The American Exponent of "Bel Canto"
205 West 57th St., New York City
Phone, 6540 Columbus

GAREISSEN STUDIO HALL

64 East 34th St.
NEW YORK CITY.

JOHN ADAM HUGO COMPOSER PIANIST


Concert and Recitals
Instruction
Room 16 Metropolitan Opera House Building
1415 Broadway, New York

ELLA BACHUS-BEHR

Pianist, Teacher, Vocal Coach, Accompanist

Reference: Louise Homer, Frederic Martin

Address: 206 West 95th Street, New York

 "There are plenty of men and women who can fiddle. Some can even make music flow from the strings, but there never are more than two or three persons in the world at the same time who can work the miracle Maud Powell can."
—From an Editorial in "The Portland Oregonian" of January 17, 1913
H. GODFREY TURNER 1402 Broadway, New York

Mme. DE VERE-SAPIO

Prima Donna Soprano from Paris Grand Opera; La Scala, Milan; Covent Garden, London; Metropolitan Opera, N. Y., etc., etc., in America Season 1912-13. For terms and dates address:
65 Central Park West, New York.

SAPIO Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.
VOCAL STUDIO 65 CENTRAL PARK WEST, N. Y.

 **Carl Pohlig**
CONDUCTOR
Address: VILLA POHLIG, PLANESS
near Munich, GERMANY

Frederic GERARD VIOLINIST

Season 1913-1914 America
Now Appearing in Europe

Exclusive management:
SUTORIUS & COMPANY, 1 West 34th Street, New York

NEW YORK COLLEGE OF MUSIC

125-130 East 58th Street
Directors AUGUST FRAEMCKE
The college has for its object the universal higher education in all branches of music—Department for those who desire to teach music—Course for Supervisors of Music in Public Schools—Opportunities and training for public appearance—40 instructors of highest reputation—Newly engaged, Rubin Goldmark, Composition; Michel Scaparo, violin.
CATALOG ON APPLICATION

MADAME VON KLENNER

America's Representative of the Great Garcia Method

Teacher of Florence Mulford, Metropolitan Opera House; Kathleen Howard, Grand Opera, Darmstadt; Little May Welker, Grand Opera, Erfurt; Katharine Noack Figue, Opera, Concert, and Oratorio; Camilla Elkhjær, Abers Grand Opera Co.; Lucilla Brodsky, Majestic Grand Opera Co., and others.

952 8th Avenue, Corner 56th Street, New York

CORDELIA LEE TO TOUR AMERICA.

Cordelia Lee, the young violin virtuosa, who has been so remarkably successful in Europe, is to make an American tour this coming season, opening with a recital in Aeolian Hall, New York, October 23. Already she has many other bookings, one of which is with the Philharmonic Society of New York, Joseph Stransky, conductor.

For such a young woman, Miss Lee has had a most remarkable experience in public playing, having appeared in practically all the chief cities and musical centers of Northern Europe.

Miss Lee's first public appearance was with the Berlin Philharmonic Orchestra, when she was enthusiastically received and declared by critics to have the rare gift, accorded to few women, of getting the full, open, manly, rounded tone that is bound to place her in the first rank of women violinists. She has appeared with orchestra also in Vienna, Prague, Dresden, Freiberg, Berlin, St. Petersburg, Moscow, Riga, Virchau, Helsingfors and Viborg and at Russian seaside resorts at Majorenhof and Dubbeln.

Miss Lee spent a part of one season in Asia touring in the vicinity of the Caspian Sea.

Miss Lee has been most warmly received after playing before the American, Danish and Spanish embassies of Northern Europe and she has been greatly in demand for concerts and recitals, appearing before many of the royal families. At the close of a benefit concert given under the protection of the royal family of Russia at the Royal Op-

chose to spend the summer preparing her repertoire for her coming American concert tour.

MUSIC IN OREGON.

445 Sherlock Building,
Portland, Ore., June 28, 1913.

Three meritorious concerts were given here last week by Lucia Lacosta, soprano; Mabel Woodbury, violinist; Mariam Larkin, harpist, and Curtis MacAdams, pianist, all of Chicago. Among Miss Lacosta's offerings were Bemberg's "Nymphes et Sylvains," Metcalf's "Little House o' Dreams" and Verdi's "A fors e lui." Miss MacAdams played Schuett's "Croquis et Silhouettes" and Brahms' "Hungarian Dance." Cheshire's "Cradle Song" and Godefroid's "Ballad of the Fairies" were contributed by Miss Larkin, and Miss Woodbury's offerings included Max Bruch's adagio in D minor. The program contained several ensemble numbers.

Dr. Clement B. Shaw, of Portland and Chicago, gave an interesting scenic and dramatic presentation of Tegner's "Frithiof's Saga," a celebrated romance of Scandinavia, on June 20. He was assisted by Mrs. Carl O. Young, reader; Charles Swenson, pianist; the Handel Vocal Society, and Mrs. J. Van Brakle, accompanist. Dr. Shaw conducted the chorus, which is composed of forty mixed voices.

Tomorrow afternoon a mixed choir of 500 voices, directed by William H. Boyer, will sing at the opening of the World's Christian Citizenship Conference. The sessions will be held at the Multnomah Stadium, which has 10,000 seats. Next week the chorus will be enlarged to 1,000 voices. The "Hallelujah" chorus from "The Messiah" and "Stabat Mater" are on the program. All the music is under the direction of Mr. Boyer.

Portland sent about 145 singers to the North Pacific Saengerfest, which was held at Walla Walla, Wash., last week. The large attendance from Portland drew special attention, this city having twice as many in the parade as any other city, so the writer is informed. The Arion Society, Lucien E. Becker, director, and the Social Turn Verein, Eugene Stebinger, conductor, all of Portland, were on the program. A massed chorus of 500 voices, directed by Edgar Fischer of Walla Walla, made several appearances, and the Walla Walla Symphony Orchestra assisted. The singers gave a concert for the special benefit of the convicts at the Washington Penitentiary. More than 800 musicians participated in the big parade, which was led by twenty young women, mounted and in cowgirl costume.

Advanced pupils of Frank G. Eichenlaub, violinist, and Beatrice-Hidden Eichenlaub, pianist, were heard in recital at the Lincoln High School Auditorium on June 27, when the following appeared: Leon Peterson, Irving Heusner, Flavius West, Ethel Beauregard, Wilfred Clark, Dorothy Englehart, Sarah Francis, Sarah McFarland, Elmer Sneed, Lucille Sappington, Dorothy Louise Bliss, Blanche Larsen, Georgia Rich Lydick, Phillip Graef, Dorothy McMaster, Dorothy Eichenlaub and Lucia Morris. Their playing showed excellent training and each was warmly applauded by the large audience. The Ensemble Club, Frank G. Eichenlaub conductor, contributed considerably to the enjoyment of the evening. This organization is composed of forty violinists. The efficient accompanists were Beatrice-Hidden Eichenlaub, Mrs. W. E. Bliss, Dorothy P. Eichenlaub and Georgia Rich Lydick.

The Apollo Club, William H. Boyer, director, gave its final concert of the season at The Oaks on Friday evening. The club sang Pache's "Silent Recollections," Metcalfe-Lyne's "Absent," Protheroe's "Sandman," Brahms' "Lullaby," Foote's "Love Song," Beschnitz's "Dreams" and other numbers. Solos were sung by Dom Zan, baritone, and Joseph P. Mulder, tenor, two popular soloists of Portland. William C. McCulloch presided at the piano. The writer was unable to attend the concert. The Apollo Club is a capable organization and its work has been praised in these columns.

JOHN R. OATMAN.

Florence Mulford Preparing for Summer Opera.

Florence Mulford, the well known contralto of the Metropolitan Opera Company, has been engaged for the season of grand opera at Ravinia Park, Chicago, which begins on July 28 and continues for six weeks. Madame Mulford will sing all the principal contralto parts, and is now busy refreshing her memory, as she has not sung several of the operas in several years.



CORDELIA LEE.

era House in St. Petersburg, where she appeared in company with other leading artists of Europe, Miss Lee was granted a royal decoration, consisting of a medallion bearing a red cross and surmounted by the royal crown of Russia.

Miss Lee has also played in London with equal success, but she prefers Russia and the German provinces.

This unusually attractive American girl full of life and spirit, was born in the West. At the age of ten she began the serious study of the violin in Minneapolis. After four years she was taken to Prague, Bohemia, where she studied three years with Sevcik, continuing her study later with other prominent teachers of violin in various parts of Europe and finally with Ysaye in Brussels and Leopold Auer in St. Petersburg.

Since her return from Europe this summer, Miss Lee has played with the Minneapolis Symphony Orchestra, concerning which critics have spoken in highest terms, praising her "tone-deep, rounded and finished." "Her wonderful musical temperament which seems to fill her entire being overflowing from the strings of her violin to charm in spellbound silence."

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, referring to Miss Lee, said: "Miss Lee is a wonderful musician and has a great future before her. Her tone is fuller and bigger than the ordinary tone usually produced by women violinists I have heard, being almost manly in its quality. She has the temperament and inspirations of the born musician, and a grace and ease that will make her famous, if she is rightly managed."

Miss Lee received recently a very flattering offer to tour South America this summer, but she refused it as she



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

"THE PIANO TEACHER'S MANUAL." An indispensable guide through the literature of piano music; graded and classified according to practical and most approved pedagogical outlines; based upon the experience and theories of famous pianists, teachers and pedagogues. Selected from the publications of G. Schirmer, by Sigmund Herzog and Albert von Doenhoff.

This book of some 115 pages contains a list of a very great number of the best piano compositions, selected and graded into such classes as, for instance, "Melodious pieces with paired notes and chords," "Melodious pieces for alternating and crossing hands," "Pieces to develop facility of the text hand," "Pieces for singing tone, sustained character," "Pieces for light wrist work," "Recreation pieces for development of rhythm," and so on. It is, of course, manifestly impossible to give all the classifications here. At best we can heartily recommend the book to all teachers of the piano, as we are convinced of its utility.

Angerer, Ltd., London.

"THE SUCCESSFUL MUSIC TEACHER: WORDS OF ADVICE." By Herbert Antcliffe.

The object of this little book is to provide some lines of thought for all teachers of music whatever their particular branch of the subject, and especially for what may be called the general practitioner—that is, of the teacher who is compelled by circumstances to teach several subjects to pupils mainly in the elementary stages of their studies. It is not the writer's intention to specify any of the many methods employed in the teaching world, but merely to give general advice; and while avoiding all technical matters, his aim is to suggest means of arousing and maintaining interest, and to give such hints on the business side of the profession as will be useful to all.

The chapters of this book are: "The Teacher's Aim," "Necessary Qualifications," "On Learning How to Teach," "Parents and Teacher," "On Refusing Pupils," "The Pupil, Talented and Otherwise," "Adult Pupils," "Concerts and Recitals," "On Advertising," "The Question of Fees." The work is well written, is direct, simple, to the point and full of useful suggestions.

M. Witmark & Sons, New York.

"QUARTER IN B FLAT MAJOR." For two violins, viola and cello. Op. 74. By Christiaan Kriens.

This scholarly and substantial work consists of four movements, of which the third is a melodious and emotional nocturne. The scherzo capriccioso, as well as the vigorous first movement and brilliant finale, are component parts of the classical quartet, after the manner of which Christiaan Kriens has patterned his op. 74. The new work is only of moderate difficulty from a technical point of view, and as the composer has not wandered very far from the accepted harmonic track of his predecessors in quartet writing, the average string quartet organization to be found in most big towns is quite equal to the performance of this work. The composer also recommends the scherzo capriccioso and the nocturne to the attention of large string orchestras, for which he says they are especially adapted.

Oliver Ditson Company, Boston.

"SONGS OF THE SERAGLIO." A cycle of four songs for high voice. By Granville Bantock.

Through each of these four songs runs that characteristic Oriental languor and longing "which is not akin to pain, and resembles sorrow only as the mists resemble the rain."

The notes are few and the harmonies easy to understand, yet the songs are by no means easy to interpret, and without artistic interpretation these wayward melodies will be less successful before the public than an ordinary conventional ballad with a rousing accompaniment and a high note. This cycle belongs on the recital program of an imaginative artist who can do justice to its many

subtle beauties and appreciate the Eastern atmosphere which envelops the Seraglio songs, "The Odalisque," "A Persian Love Song," "Lament of the Bedouin Slave Girl," "The Demon of Mazinderan."

F. E. C. Leuckart, Leipzig.

"RICHARD WAGNER ALBUM FOR ORGAN." Arranged by Sigfrid Karg-Elert.

The seven numbers which make this album are examples of the comparatively early work of Wagner, being selections from "Rienzi" and "Tannhäuser." The album contains: "Arioso und Chor der Friedensboten," "Gebet Rienzi," "Pilgerchor aus dem I Akt," "Einzug der Gäste auf der Wartburg," "Gebet der Elisabeth," "Rezitativ und Lied an den Abendstern," "Pilgerchor aus dem III Akt."

The music is excellently arranged and the typography is beyond reproach.

Doubleday, Page & Co., New York.

"MUSIC LOVERS' CYCLOPEDIA." Containing a pronouncing and defining dictionary of terms, instruments, etc., including a key to the pronunciation of sixteen languages; many charts; an explanation of the construction of music for the uninitiated; a pronouncing biographical dictionary; the stories of the operas; and

NOW BOOKING
SEASON 1913-1914

MELSA

The Violin Player

HUGO GÖRLITZ
General Manager

213 Regent St., London W.
Cables, Hugonotes,
London

New York Representative, Louis Sherwin
73 Day St., New York, N. Y.

numerous biographical and critical essays by distinguished authorities. Edited by Rupert Hughes.

When we first took this volume in our hands it seemed too small to contain a quarter of all the table of contents promised. But examination shows that the pages are packed and the paper thin. In the 950 odd pages of this unusually complete volume we find an extraordinary amount of information classified, tabulated, readily available at a moment's notice. For its size we do not know of another work that can compare with it, and even the great five volume Grove's Dictionary is less comprehensive in scope, however exhaustive it may be on certain subjects.

We commend this book with the utmost confidence as a work of musical reference. We have given it a convenient place on our shelves, for we know that we shall often turn to it for facts, dates and general information on all matters musical.

CEDAR RAPIDS MUSIC.

1222 Second Avenue, E.,
Cedar Rapids, Ia., June 30, 1913.

The interest of local music circles during the month of June centered in the students recitals of the Coe College Conservatory of Music and a succession of programs by pupils of several local studios.

On June 5 there occurred the graduating recital of Marian Westover of Vinton, a piano student of Prof. Clyde Stephens of the Coe College Conservatory of Music. Marguerite Sutherland, soprano, of Marion, assisted in the program with Agnes White as accompanist.

The student recital of the Collegiate Department of the Coe College Conservatory of Music was given in the auditorium of the Sinclair Chapel on the evening of June 9.

the vocal numbers being given by pupils of Earle G. Kilteen, director of the Conservatory. The following program was rendered before an appreciative audience: "The Sword of Ferrara," (Bullard), Reynold Wiggins; Norwegian folk sketches—"On the Mountains," "Norwegian Bridal Procession," "On the Carnavaal (Grieg), Thomas Suchomel; "At Dawning," "Indian Summer," "In a Garden" (Cadman), Goldie Armstrong; "One Fine Day," from "Madame Butterfly" (Puccini), Flossie Roe; "Impromptu—G major" (Schubert), Belle Giberson; "A Forest Song" (Whelpley), "In the Woods" (MacDowell), "Will-o'-the-Wisp" (Spross), Louise Mansfield; "Tarantelle" (from "Venice and Naples"), (Liszt), Grace Main; "O Mio Fernando," from "La Favorita" (Donizetti), Elizabeth Pease; "Rhapsodie No. 11 (Liszt), "Marche Militaire" (Schubert-Tausig), Floyd Young. Agnes White was accompanist.

Julia M. Tobey's pupils from various grades, assisted by Elnore Svoboda, soprano, pupil of Frances B. Swab, appeared in recital at the Y. W. C. A. Auditorium, May 31.

B. Laura Bunting, dramatic soprano, and Lulu Engleman Metcalf, pianist, gave a joint recital, Monday evening, June 16, at St. Paul's M. E. Church.

Mr. and Mrs. Harry Dyer Jackson, of the Cedar Rapids College of Music, gave their closing recital by pupils from the classes in piano and voice on June 26. The following pupils were presented in the program: June Shuey, Gladys Balous, Floyd Mayberry, Merrie Howson, Dorothy Hall, Frederick Schauwecker, Lucille Jackson, Louise Eakle, Marie De Hart, Elsa Ware, Alfred Johnson, Grace Baker, Esther Morgan, Elizabeth De Hart, Olive Brady.

At the Carnegie Library Auditorium on the evening of June 13, Margarte Skidman West presented Robert Mokrejs, a lad of thirteen, in piano recital, assisted by Ralph Leo, baritone, a young singer with fine voice and much native musical ability, which has been developed under the instruction of his father, Prof. Ernest A. Leo. Master Mokrejs shows genius beyond his years and a musical instinct that promises much for the future. He is a nephew of John Mokrejs, teacher and composer, of New York City.

The Cornell College Conservatory of Music at Mt. Vernon, under the direction of Prof. Horace A. Miller, gave the following closing concert on Monday, June 16, at the College Auditorium: "Prelude and Fugue in E minor" (organ), (Bach), Ava Brink; "Tarantelle" (Moszkowski), Gladys Bate; "Myself When Young" (Liza Lehmann), ("Persian Garden"), Haydn B. Swain; "Elegie" (violin), (Boisdeffre), George Aylesworth; "Butterfly" (Lavallee), Loala Quick; Trio in D minor, first movement, for piano and strings (Arensky), Lillian Guild, piano; Permelia Allen, violin; Harry Platner, cello. "Summer" (Chaminade), Mary Cruson; Polonaise, C sharp minor (Chopin), Ruth Power; two American Indian songs, "From the Land of the Sky Blue Water," "The Moon Drops Low" (Cadman), Maude Browning; Concerto G minor (Mendelssohn), Andante, Presto, Olga Peters. Assisted by string orchestra and organ. At the close of the program, diplomas in music were awarded to Ava Brink, Maude Browning, Mary Catherine Cruson, Olga Wilhelmine Peters, Ruth Llewellyn Powers. Certificates in normal music were presented to Edna Floss McClean and Loala Quick.

Kirschbaum-Kunits Pupils' Recital.

At Foresters' Hall, Toronto, Canada, a recital was given on Tuesday evening, June 10, by the pupils of Walter Kirschbaum, pianist, and Luigi von Kunits, violinist. Interesting from start to finish, each number brought forth well deserved applause and won for these well known instructors much praise.

The program follows:

Variations in B flat major, op. 144.....	Schubert
Edith Turnbull.	
Concerto in D major.....	Kreutzer
Marie Southall.	
Nocturne, in E flat.....	Chopin
Love Dream, in A flat.....	Liszt
Frances Woodd.	
Concerto for Two Violins.....	Bach
Marie Southall and Milton Blankstein.	
Sonata, op. 27 (Moonlight).....	Beethoven
Edwin Gray.	
Concerto Romantique.....	Godard
Milton Blankstein.	
Ballad.....	Grieg
Helen Sturrock.	

Miss Bisbee Off for the Summer.

Genevieve Bisbee, the New York teacher of piano, whose promising pupils, Charles F. Naegele, Jr., and Rose Diamond, figured quite prominently in musical circles of late, has closed her studios at 38 East Sixtieth street, and departed to Briarcliff Manor, N. Y., where she will enjoy a well earned rest during the summer season.

HERBERT WILBER GREENE'S SUMMER SCHOOL.

One can scarcely conceive of a more ideal place for the musically ambitious to spend his summer outing, than the Brookfield Summer School of Singing, under the direction of Herbert Wilber Greene, at Brookfield Center, Conn. Situated as it is, in one of the most attractive sections of New England, which nature has so bountifully endowed with varying beautiful landscapes, it offers practically every inducement to the lovers of outdoor life. Aside from the natural attractions one may find other recreations, such as baseball, croquet, tennis, driving, etc., provided. Add to all this the daily association and personal tuition of a man like Herbert Wilber Greene and his delightful wife, Caia Aarup Greene, and one finds conditions where work becomes play and desired results are attained almost unconsciously—the ideal of all true instruction.

For the Brookfield Summer School of Singing the number thirteen has forever lost its evil omen, since in 1913, it enters upon its thirteenth session with the prospect of the largest and most earnest school in its history.

Thirteen years ago the old Congregational parsonage in a little Connecticut village in the foothills of the Berkshires was placed on sale, and Herbert Wilber Greene, the well known New York teacher of voice, purchased it with the idea of having a quiet refuge after his strenuous season of teaching in New York. A few of his advanced pupils begged to come with him and have lessons during the summer months; thus the seed was planted, which has grown to be one of the largest summer schools of singing in America.

Mr. Greene is fond of telling his pupils how he used to take his entire summer school to ride in one carriage that first summer. They all slept, ate, practised and were taught in the little old parsonage, which now, under the name of the "Homestead," forms the nucleus for the seven houses which make up the home of the Brookfield colony of singers, which is bounded on the east by the "Sunrise" cottage and on the west by the "Sunset." A small opera house adapted to the use of the pupils is an important acquisition.

Before this year the school has been in session only during the eight weeks of midsummer, but for some time there has been a demand for a longer course. So this summer the school is open for four months; as before, however, many of the pupils come in for short stays to get new ideas or to brush up old ones.

Two classes are held each day; one is devoted purely to vocal and interpretative problems, the other to making the students good musicians. This includes ear training, sight singing, musical history, etc. The "vocal normal classes" conducted by Mr. Greene resolve themselves often into a kind of vocal clinic. A tone is dissected, analyzed and polished until it suits the most exacting; then the students are counselled to go out and help each other find similar tones.

Little groups gather on the lawns and discuss vocal questions with all the earnestness of a political meeting just before election; and truly some of the members are to be elected to the high places of musical fame, only here it is sure to be the best equipped one who will win. The students at Brookfield are not taught the gospel of "pull" and favoritism in the professional world, but that merit is the only logical basis of advancement.

Among the gala events at the school this season will be a Verdi-Wagner festival, in commemoration of the centenary of the birth of these two kings of the opera. Emma L. Trapper will be the chief speaker, and Wagner and Verdi numbers will be given by some of the advanced pupils who are studying for opera.

Other events of the school will include a lecture on "The Making of a Singer" by W. J. Baltzell, editor of the *Musicalian*; and a recital and a lecture on lyric diction by Adele

Laeis Baldwin, contralto, of New York, and Dr. Frank E. Miller, the eminent throat specialist, who will pay his annual visit to the school and give a series of discourse on voice.

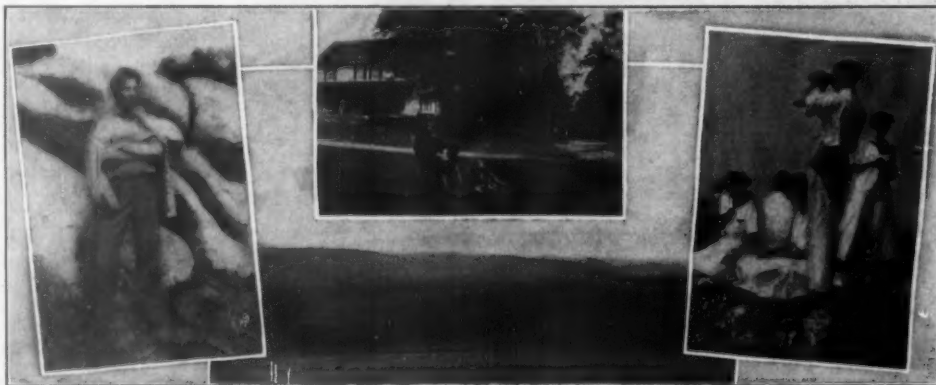
The Brookfield School is not in any sense a local institution. Already twelve States of the Union are repre-



"THE HOMESTEAD."

sented, including those as far distant as Georgia and Washington, with Pennsylvania and Ohio taking the lead in numbers.

Some idea of the extent of the grounds of this school



LEON HOFFMEISTER.
One of the future opera singers.

GREENE ON THE LAWN IN FRONT OF THE "SUNSET."
A VIEW FROM THE SCHOOL GROUNDS.
The Berkshire Hills in the distance.

LOOKING OFF FROM ECHO
ROCK.

Cecil Fanning and H. B.

Turpin in France

After a very strenuous winter of concerts and recitals,

Mr. Fanning and Mr. Turpin are now in Dinan, France, where they have taken a villa in order to do uninterrupted work on their programs for the season of 1913-14 in America.

Mr. Fanning and Mr. Turpin have already gained an enviable reputation for presenting unusual compositions, and they will gain further repute in this line next season, for much of the past year while abroad has been spent in searching out unusual compositions and novelties which have not yet been heard in America. By their research and unusual opportunities abroad they will be able to present in America the coming season entire programs of compositions never before heard in this country.

Messrs. Fanning and Turpin sail for America July 27, and will spend the remainder of the summer near Gloucester, Mass., in order to be in easy reach of the engagements they have made in the East for the summer.

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

NOW IN AMERICA

Dates Now Booking, Season 1912-1913-1914

Philip Spooner, Popular American Tenor.

Remarkable is scarcely a strong enough term to characterize the success achieved during the past season by Philip Spooner, the popular American tenor. Equipped with an unusually fine voice and possessing the art of artistic phrasing and musical conception that characterize a great singer, Mr. Spooner has gradually worked his way to the front, spurred on by numerous laurels and words of praise.

Philip Spooner is a true exponent of the bel canto style of singing and what is more, he is the possessor of that rare faculty of projecting the spirit of his songs direct into the hearts of his hearers. Genuine quality and true timbre are his, while his technic is something to be proud of.

During the past season Mr. Spooner has been heard on numerous occasions, each time arousing the enthusiasm of a large audience.

Although Mr. Spooner's concerts have taken him into many of the Eastern cities, his most successful engagements have probably been in Boston, Mass., Washington, D. C., Pittsburgh, Pa., Madison, Wis., and on his recent tour through southern New Jersey. So marked has Mr. Spooner's success been, particularly during his latest

appearances, that he has been re-engaged in nearly every instance to return in the fall.

Tomorrow, Thursday, July 10, Mr. Spooner leaves for Europe to spend a short time in rest. With the prospects of the hardest and busiest season in his career ahead, the young singer naturally desires a little recreation beforehand. On his arrival at Havre, Mr. Spooner will travel to Paris by automobile. Although arrangements are under way for appearances in both Paris and London, he expects to do little singing, saving all of his energies for his work in the fall.

Upon his return to America, Mr. Spooner will at once prepare for next season's concerts. Aside from those places at which he has been re-engaged the tenor has planned an extended tour through the South. Although in reality he is a Westerner, Philip Spooner is very fond of Dixieland and hopes to succeed as well below the Mason and Dixon line as he has in Northern musical centers. New York, of course, will hear him again and if predictions come true, his success here will be complete.

Mr. Spooner's many friends and admirers all over the country are anxiously looking forward to the pleasure of hearing him again.

Alma Gluck's London Triumph.

Alma Gluck, the winsome American soprano of the Metropolitan Opera Company, who was especially engaged for a joint recital with Fritz Kreisler and Vladimir De

perament there can be no doubt, but, of course, her operatic ability has yet to be shown. Her success yesterday made several additional songs necessary. The program was completed by Vladimir de Pachmann and Herr Kreisler, of whom it is superfluous to speak.—London Morning Post, June 19, 1913.

To the list of singers that the season has brought forth for the first time to London must now be added the name of Alma Gluck, of the Metropolitan Opera House, who made her first appearance at the Albert Hall yesterday afternoon. The songs she chose were hardly what one would have expected from a prima donna; and, indeed, in the first group the only sign of operatic experience was the astonishing ease with which Miss Gluck made her voice carry. Her singing of a Russian peasant song, by Rachmaninoff was inimitable in its delicacy and discretion, for the warm quality of the voice was never spoiled by being forced, and while the singer's diction and rhythm were alike perfect her mezza-voice were absolutely delightful. She sang the Hindoo song from Rimsky-Korsakoff's "Sadko" with captivating grace; and after as dainty a version of "La Bergere aux Champs" as any of Weckerlin's songs has ever received in London, she made a gracious concession to her audience by singing a group of English songs or rather—since three of them were by American composers—of songs in English. Miss Gluck scored a success that was well deserved, as it was instantaneous. She owed it to a winning and ingratiating personality, a peculiar intimate style of interpretation and a perfect mastery of the technical side of her heart.—The London Daily Telegraph, June 19, 1913.

AMERICAN SOPRANO'S SUCCESS.

Alma Gluck, an American soprano who made her first London appearance in Albert Hall yesterday, is a singer it is a pleasure to welcome with unrestricted praise. The voice was of wholly beautiful and luscious quality; each note was round and pure; each easily naturally produced, and the diction was irreproachable.

Miss Gluck, however, belongs to the singers who are more than mere producers of a series of irreproachable notes. Her singing was richly expressive, and the program contained things that were worth expressing, including songs by Rachmaninoff and Rimsky-Korsakov. Mr. Kreisler played the violin and Mr. de Pachmann performed at the piano.—The Daily Mail, London, June 19, 1913. (Advertisement.)

Alice Garrigue Mott Sails.

On the steamship Stampalia last Tuesday, July 1, sailed Alice Garrigue Mott, the New York vocal instructor, with her husband, Louis F. Mott, professor of English at the College of the City of New York. They will go direct to Naples, thence to Florence and Rome, where Professor Mott wishes to gather some material for next year's lectures. Mrs. Mott expects to visit her old teacher, Luisa Cappiani, at Villa Cappiani, Rodi, Switzerland, from whom she learned the science of optimism as well as that of singing. Mrs. Mott will also pay a visit to Madame Sembrich, who is one of her closest friends. They will return via Paris and Cherbourg, on September 10.

Of the many prominent singers and dramatic actors studying with Mrs. Mott the following have announced their arrangements for next year: Max Salzinger, baritone; of Vienna, will sing, among other large gatherings, at the Maine Music Festival; A. Zolty, basso profundo, also of Vienna, has been engaged for leading grand opera parts at the Century Theater, New York; Rita Jolivet, of Paris, who made such an excellent impression last winter in

"Kismet," will start in a new Fisk production; Marguerite Lemon, soprano, will sing in Germany; Bertha Kalich and Hedwig Reicher will appear each in a new play; Carrie Bridewell, contralto, refused an offer from the Century Theater people, preferring to continue in concert; Lilly Dorn, soprano, of Vienna, will concertize on the Pacific Coast; Minna Jovelli has signed a new contract to sing in Germany and recently received the royal medal and the distinction of Hofkammersängerin from the Emperor of Austria; Marie Kaiser, soprano, who has been kept extremely busy all winter, was particularly noticed by the press on account of the frequency with which she was engaged to sing in "The Messiah." She has just accepted a lucrative church position in East Orange, N. J. Margaret Harrison, soprano, well known in New York and vicinity, will be active during 1913-14 not only with her two large church positions, but also in concert work.

Reinald Werrenrath to Sing at Worcester.

Reinald Werrenrath, the well known baritone, has been engaged to sing the role of Friar Leon in Pierné's "St. Francis," which is to be given at the Worcester (Mass.) Festival on October 2. Mr. Werrenrath's singing of the chief baritone solo on this occasion will complete the fourth season during which the noted singer has been heard at the Worcester Festivals, he having appeared there in 1907, 1908 and 1912.

Mr. Werrenrath is at present enjoying "a big time" in Europe. The latest reports tell in laudatory terms of the baritone's continued successes. On June 19 he was heard at a salon in Paris in conjunction with Frank La Forge and others. Besides engagements in Paris, Mr. Werren-



ALMA GLUCK.

Pachmann in London, has created a sensation in that city which surpasses all her previous triumphs, which fact is shown in the following criticisms:

There may be reasons other than managerial lethargy why Alma Gluck has never sung at Covent Garden, and, indeed, not in England at all until yesterday afternoon at Albert Hall. A prima donna of the Metropolitan Opera House, of New York, Miss Gluck approximates more closely to the ideal of Madame Melba than any other singer of recent years. Let it be said at once that the reference is primarily to the quality and therefore beauty of the voice, since the artist offered nothing in the way of colorature music to display her technical resources. Instead she chose for her first group a number of songs which, with an ordinary singer, might have made but little impression on an English audience. The list will speak for itself: Russian peasant song (Rachmaninoff), Hindoo song, "Sadko" (Rimsky-Korsakoff), Tuscan folksong "La Columba," "La Bergere aux Champs" (Weckerlin), and "Tu," a Cuban habanera (Fuentes). In one way or another these widely contrasted examples provided a sufficiently exacting test for all reasonable purposes of judgment. Miss Gluck passed from one to the other with the convincing effect that betokens the born artist. Behind a voice of rare beauty there was the indefinable something, quite apart from an arresting personality that differentiates the perfect from the imperfect artist. Of Miss Gluck's dramatic ten-



REINALD WERRENATH.

rath has sung with great favor in London and other European cities.

Albert Spalding Returns.

Among the passengers arriving in New York on board the Kronprinzessin Cecilie from Europe on July 1 was Albert Spalding, the noted American violinist, accompanied by his father and mother, Mr. and Mrs. J. Walter Spalding.

Mr. Spalding has just completed probably the most successful European tour he has ever undertaken. His engagements have taken him into practically all of the important musical centers of Europe.

"I think she is losing her voice."

"Possibly; but I'm afraid it will last through this performance."—Exchange.

IN AMERICA
NOVEMBER-APRIL
1913-14

KATHARINE

Management: Antonia Sawyer
1425 Broadway, New York

WORLD FAMOUS  PIANIST KNABE PIANO

GERVILLE-REACHE Contralto
MARIE SUNDELIUS Soprano
ARTHUR HACKETT Tenor

Exclusive Management:
 GERTRUDE F. COWEN, 1451 Broadway, New York

BONARIOS GRIMSON In America Season
 1913-1914
SOLOIST WITH LEADING ORCHESTRAS
 Exclusive Management of Gertrude F. Cowen
 1451 Broadway New York

FRANCIS ROGERS
 Baritone
 Recital, Oratorio, Concert

Also a few Pupils
 863 Park Ave., New York
 Management:
 LOUDON CHARLTON
 Carnegie Hall



LESLEY MARTIN, Bel Canto

STUDIO: 1428 Broadway, New York
 SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutchison, George Bemis, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

America is to have its first opportunity in ten years to enjoy the Exquisite Art of

JACQUES THIBAUD

The Celebrated French Violinist

Thibaud will spend three months in America, opening his tour in Boston, Dec. 28th. He is certain to make a sensation.

Sole Management: LOUDON CHARLTON
 Carnegie Hall New York

OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN

RECOGNIZED AS THE LEADING SCHOOL OF VIOLIN-PLAYING IN THE UNITED STATES

TUITION BY PROF. MUSIN IN PERSON.
 FOR INTERMEDIATE, ADVANCED AND ARTIST VIOLINISTS. SPECIAL NORMAL COURSE FOR TEACHERS.
 VOCAL—Mme. Ovide Musin (Annie Louise Tanner, "The American Nightingale").

PIANO—Mme. DELMAER-WICKES (of Royal Conservatory of Liege, Belgium).
 HARMONY, SOLFEGGIO—Prof. EDWARD KILBY (of Columbia University).

Summer Term, from May 1st to July 31st.
 Residence accommodations for out-of-town pupils.

OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN
 81 West 76th St. (Dept. C.) New York, N. Y.

Alice Nielsen
 PRIMA DONNA SOPRANO

At Present Covent Garden, London

SEASON 1913-14 AMERICAN CONCERT TOUR

Personal Management: CHAS. L. WAGNER
 1451 BROADWAY NEW YORK

OSCAR SAENGER

TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, Contralto, formerly of the Conried Grand Opera Co.; Mme. Marie Rappold, Soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquall, Soprano, Metropolitan Opera Co.; Henri G. Scott, Bass, Chicago Grand Opera Co.; Allen C. Hinchley, Bass, Metropolitan Opera Co.; Orville Harrold, Tenor, London Opera House; Leon Rains, bass, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera, Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baerstein-Regeneas, Grand Opera, Germany; Bessie Bowman-Ester, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.
 Telephone 687 Lenox.

STUDIO: 6 EAST 101st STREET, NEW YORK

Emma Loeffler Under Sawyer Management.

It has been announced that Emma Loeffler, the American dramatic soprano, is to tour next season under the exclusive management of Antonia Sawyer, of New York.

Miss Loeffler has had a remarkable career both in Europe and America. She has been heard with marked success in the important musical centers of both continents and her achievements have won for her the praise of critics and public alike.

Receiving her musical education chiefly in Paris and Berlin, Miss Loeffler began concert work at an early age. Operatic roles were then mastered and for two seasons she toured Europe with the Carl Rosa English Opera Company, prior to which time she was prima donna with the Manhattan Opera Company, of New York, singing leading solo parts in both instances.

Miss Loeffler has a repertory of over fifty operatic roles, having appeared in over twenty-five important ones. In addition to her operatic work, she sings an unusually large number of songs and oratorios, among which are the works of German, French, Italian, English and American composers. Because of this large repertory, many of Miss Loeffler's admirers have wondered why she does not return to the operatic stage. She, however, prefers the life of a concert singer, and for this reason she cares more for concert than operatic engagements. Oratorio work, too, forms an important part in this prima donna's career, and has brought her many notable successes.

Last season, on her return from Europe, Miss Loeffler was heard to the delight of every one present, in a song



EMMA LOEFFLER.

recital at Aeolian Hall, New York. This, like her previous concerts, proved a success, and resulted in this well known artist receiving many additional engagements. Recently, Miss Loeffler was chosen by the Arion Society of New York to appear at the Newark (N. J.) Wagner Festival as soloist, aided by the New York Philharmonic Society, under Richard Trunk's direction. Her appearance on this occasion, as was expected by many, won for her additional laurels, and established her more firmly than ever as a popular concert and festival singer.

Maurice Aronson's Summer Plans.

Maurice Aronson, the distinguished Berlin piano pedagogue; his wife, the Russian concert pianist, Vera Kaplan Aronson, and their little daughter Astrid, will spend the summer vacation in the Harz Mountains near Thale. Mr. Aronson leased the beautifully situated private villa of Dozent Dr. Friedenthal of Berlin. The villa is in the private colony of Friedrichsruh, near Thale, overlooking the incomparable panorama of the famous Hexentanzplatz and the Rosstrappe on one side and the legendary Kyffhäuser of Barbarossa fame on the other.

Mr. and Mrs. Aronson will instruct a class of private pupils at their villa during the summer. Applications for the summer class will be received up to July 15.

A Brilliant Carré Pupil.

Last fall a tenor of Trenton, N. J., Raymond Parker by name, heard George Carré sing in Brooklyn, N. Y., and was so impressed with this popular tenor's work and the ease with which he produced his tones and delivered his musical message, that the Carré New York studio, next day, received a call, with the result that Mr. Parker immediately began his work at that place. When the young man started he invariably sang about a half tone sharp, from C sharp

to G sharp, but after six months' diligent labor, with three to four lessons per week, he is not only able to sing every tone in tune, but reaches high C with ease and his B flats are quite as full and resonant as those of his teacher. So anxious is Mr. Parker to progress in his art, for which he has decided talent, that, as soon as he returns from his vacation, he will make up all missed lessons. Students of this caliber are a credit to American art and to American instruction.

Pittsburgh Engagement for Rebecca Davidson.

Rebecca Davidson, the pianist, who is under the management of Walter Anderson, of New York, has been booked for another recital to be given at Carnegie Hall, Pittsburgh, Pa., on Tuesday, October 14.

CARL FLESCH

THE GREAT HUNGARIAN VIOLINIST

First American Tour January, February, March, 1914
 Soloist:

Boston Symphony, Chicago Symphony, Cincinnati Symphony, New York Philharmonic, New York Symphony, Philadelphia Orchestra, St. Paul Symphony, Cleveland Symphony Orchestra Concerts, St. Louis Symphony Orchestra, Metropolitan Opera House Orchestra, Etc., Etc.

Exclusive Management:
 HAENSEL & JONES, Aeolian Hall NEW YORK

ALICE HUTCHINS BAKER

Exponent of the Leschetizky School. Summer Piano Classes. Associate Teacher with Franklin Cannon at Jamestown-on-Chautauque, N. Y., July and August, 1913. For Circular, address, 463 CARNEGIE HALL

BYFORD RYAN

Three Years Leading Tenor, Opera Comique, Berlin
 Vocal Studio: 28 West 63rd Street New York

THE ROBYN PIANO and VOCAL STUDIOS
 23 West 42nd St. (Ester Piano Building)

ALBIN ANTOSCH
 AUSTRIAN CELLIST

MANAGEMENT: WALTER R. ANDERSON 171 WEST 5TH ST., NEW YORK

MR. and MRS. EDMUND SEVERN

Voice Violin Piano
 STUDIO: 131 West 56th Street New York

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
 Opera, Oratorio and Lieder

Leipzig, Kaiser Wilhelmstr., 61

Yolanda MERO Hungarian Pianist

AVAILABLE ENTIRE SEASON
 Under the exclusive management of CHARLES L. WAGNER, 1451 Broadway, New York City

FRANCES ALDA

Season of 1913-14
 PRIMA DONNA SOPRANO
 Metropolitan Opera House, New York
 Assisted by Gullin Casini
 RUSSIAN 'CELLIST, and
 Frank La Forge, Pianist
 Management: R. E. JOHNSON
 1451 BROADWAY NEW YORK

SOUSA AND HIS BAND

1913-1914
 Season Begins Aug. 10th
 Office: 1 West 34th Street
 Telephone 6125 Greeley

EDNA SHOWALTER

Coloratura Soprano

For Concert Bookings Address:
 HAENSEL & JONES, Aeolian Hall, New York

JOHN J. BLACKMORE Pianist
Instruction
ADDRESS: ROOM 810 CARNEGIE HALL, N. Y.

YVONNE DE TRÉVILLE Coloratura Soprano
Grand Opera Prima-Donna
SEASON 1913-14
In America from October to March. Available for Concerts, Musicales, Recitals and Festivals.
European Address: 68 rue de l'Ancêtre, Bruxelles, Belgium. American Address: 62 De Hart Place, Elizabeth, N. J. Cabin Address: Detroit-Brussels

VOCAL STUDIO AND OPERA SCHOOL. (Italian Method)
KARL SCHNEIDER
Pupil of Luigi Vanucci, Florence, Italy.
OCTOBER to MAY, 1705 Chestnut St., Philadelphia
MAY to OCTOBER, 8 Friedrich Str., Wiesbaden, Germany

WILLIAM WHEELER TENOR
Soloist Worcester Festival
O. J. ENGGOTT,
150 Fifth Ave., Personal Representative
Personal Address: 81 Hamilton Place, New York

GIUSEPPE FABBRINI DISTINGUISHED ITALIAN
PIANIST
Minneapolis

AUSTIN HUGHES TENOR METROPOLITAN
OPERA COMPANY
CONCERT — ORATORIO
6 East 81st St., New York

EDWARD COLLINS
PIANIST
On Tour with Mme. Schumann-Heink

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
Studios, 1046-1048 Aeolian Hall, New York City.
Mail address, 11 Morgan Ave., Norwalk, Conn.

Miss Daisy GREEN PIANIST
Ensemble Accompanying
Address: Care of G. F. Cowen, 1451 Broadway, New York
On tour with Lilla Ormond for two years

Adele Krueger
DRAMATIC SOPRANO
Concert, Oratorio, Recital
Management: Mr. Marc Lagen, 300 Fifth Ave., New York City

EVAN WILLIAMS TENOR
AKRON OHIO
Management, The Wolzahn Musical Bureau

MME. ROSA OLITZKA
CELEBRATED RUSSIAN CONTRALTO
Covent Garden, London; Metropolitan, Chicago
and Boston Opera Companies.
Available for Concerts, Oratorios and Musicales.
Management: R. E. Johnston, 1451 Broadway, New York

ALBERT SPALDING
Accompanist, Andre Benoist.
European Tour Season 1912-13
Management: G. ASTRUC & CO.
30 Rue Louis le Grand Paris

SECOND VISIT
JULIA CULP
Begins January 1st, 1914
COENRAAD V. BOS at the Piano
Exclusive Direction:
ANTONIA SAWYER
1425 Broadway, New York
KNABE PIANO

Grace Kerns at Bach Festival.

Grace Kerns, the well known soprano, deserves much praise for the success she has achieved during the past season. Of all her engagements, however, probably one of the most notable events was the Bach Festival at Bethlehem, Pa. Regarding her singing on this occasion, two prominent Philadelphia newspapers have the following to say:

Miss Kerns, one of the youngest singers who have been heard at these festivals, has a voice that is beautiful, pure and clear. She enunciates carefully and at the same time easily, and makes a pronounced impression.—Philadelphia Public Ledger.

Miss Kerns, of girlish presence, sang with an inspired abandon and freedom and ingratiating freshness of tone quality that earned at once and retained for her throughout the explicit admiration of her hearers.—Philadelphia Inquirer. (Advertisement.)

George Hamlin Visits Pompeii.

George Hamlin, the distinguished American tenor, now visiting in Europe for the summer, was recently in the ancient city of Pompeii, destroyed during the eruption of



GEORGE HAMLIN IN POMPEII.

Mount Vesuvius in A. D. 79. The accompanying snapshot shows Mr. Hamlin seated on the highest part of Pompeii, overlooking the ruined town and its surroundings.

The Latest Photo of Margaret Harrison.

Photography is the science of producing pictures of objects, but if the object be an animate one the science of photography must necessarily fall short of its aim, as it invariably fails to produce that which is the all important feature of the animate object—that is, the animation, the life, the soul. The features in repose are often pleasant to look upon, a photograph of a singer can give no idea of what that singer can do or what kind of art that singer possesses.

Margaret Harrison, the popular New York soprano, on the stage and before the camera are two vastly different



MARGARET HARRISON.

persons. Before an audience her face is luminous, her eyes sparkle, while from her throat pours delightful melody; when, however, it is necessary for her to assume an attitude of forced repose that luminosity, sparkle and melody vanishes. Thus, the accompanying picture, even though it gives an excellent idea of Miss Harrison physically, it only leaves a desire to see her as she is.

MARGARET HARRISON SOPRANO
68 West 56th Street, New York

HENRY P. SCHMITT
VIOLIN INSTRUCTION
RESIDENCE STUDIO: 205 WEST 104 STREET, NEW YORK
Phone Babylon 8517

LA RUE BOALS BASSO
Management:
ANTONIA SAWYER
1425 Broadway, New York

LILLIAN DOVE SOPRANO
For Terms, Dates, Etc.,
Address: 58 West 97th St.
NEW YORK

CARL EDOUARDE
....CONDUCTOR....
Tel. 7529 River 121 West 42nd St., New York

SPENCER CONTRALTO
Wolfe Music Bureau
1 W. 34th St.
Personal address:
178 Claremont Ave.
Tel. 8780 Morn.

Umberto SACGHETTI
OPERA TENOR, WITH BOSTON OPERA CO.
1435 Bway., Care Lesley Martin

Charles KUNZ Pianist and
Accompanist
Address Care of ROBERT MAC LAREN
221 Fourth Avenue New York

EGAN(I) GREAT IRISH TENOR
EGAN CONCERT TOUR
104 West 78th St., New York

THOMAS FARMER BARITONE
Management, Concert Director: W. H. HANSON, 437 Fifth Ave., New York

PAUL DUFALT TENOR
Address 339 West 32nd Street Tel. 7731 Chelsea

Adriano ARIANI ITALIAN PIANIST
Available entire season in concert
Address, HANSEL & JONES, Aeolian Hall, 20 West 42d St., New York
"Chickering Place"

SARTO Baritone
Concert, Oratorio, Recitals
Management: F. O. RENARD
467 Central Park West, New York Tel. 7371 River

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N. Y.

DAVIDSON PIANISTE
(Godowsky Pupil)
Management: WALTER ANDERSON
171 West 57th Street New York

HOLDING
VIOLINIST
With Nordica Australian Tour

CECIL FANNING Baritone
H. B. TURPIN Accompanist

During the Season of 1912-13 are giving Recitals
in Germany, Italy and England

Available for Recitals in America after Sept. 1st, 1913
Address: H. B. TURPIN, Dayton, Ohio

The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible all over the world of works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing.

However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL

COURIER, 437 Fifth Avenue, New York, N. Y.]

- Bartlett, Homer—"Autumn Violets" (part song), sung by Anna Case and the Scranton Ladies' Musical Club, Lyceum Theater, Scranton, Pa., May 13, 1913.
- Beach, Mrs. H. H. A.—"Pierrot and Pierrette" (piano), played by Viola Howard, Huntington Chambers Hall, Boston, Mass., May 24, 1913.
- "Spring" (song), sung by Bertha Wesselhoeft Swift, Huntington Chambers Hall, Boston, Mass., May 10, 1913.
- "The Year's at the Spring" (song), sung by Mrs. Wickliffe Spaulding, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- Bollinger, Samuel—"Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Long Beach, Cal., May 20, 1913.
- "Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Ebell Club, Los Angeles, Cal., May 14, 1913.
- "Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Musicians' Club, Los Angeles, Cal., May 10, 1913.
- "Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Southern California Music Teachers' Association, Los Angeles, Cal., May 2, 1913.
- "Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Wednesday Morning Club, Los Angeles, Cal., April 30, 1913.
- "Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Monday Evening Musical Club, Pasadena, Cal., April 28, 1913.
- "Tone Poem" (piano), played by Vernon Spencer, College of Music, University of Southern California, Los Angeles, Cal., April 29, 1913.
- Brainard, H. L.—"The Mountain" (piano), played by Vernon Spencer, Long Beach, Cal., May 20, 1913.
- "The Mountain" (piano), played by Vernon Spencer, Ebell Club, Los Angeles, Cal., May 14, 1913.
- "The Mountain" (piano), played by Vernon Spencer, Musicians' Club, Los Angeles, Cal., May 10, 1913.
- "The Mountain" (piano), played by Vernon Spencer, Averill Study Club, Los Angeles, Cal., May 6, 1913.
- "The Mountain" (piano), played by Vernon Spencer, Southern California Music Teachers' Association, Los Angeles, Cal., May 2, 1913.
- "The Mountain" (piano), played by Vernon Spencer, Wednesday Morning Club, Los Angeles, Cal., April 30, 1913.
- Brown, A. L.—"Ziska," A minor (piano), played by Flora Moir, Huntington Chambers Hall, Boston, Mass., May 22, 1913.
- Cadman, Charles Wakefield—Idyls of the South Sea: "Where the Long White Waterfall" (love song), "The Great Wind Shakes the Breadfruit Leaf" (ghost song), "The Rainbow Waters Whisper" (canoe song), "Withered is the Green Palm" (death song), (songs), sung by Christine Miller, Erie, Pa., April 29, 1913.
- "As in a Rose-Jar" (song), sung by Florence Hughes, Utica, N. Y., April 29, 1913.
- "Call Me No More" (song), sung by Mrs. A. I. Epstein, Chaminade Choral Club, Webster Groves, Mo., May 20, 1913.
- "I Saw Thee First When Cherries Bloomed," "All My Heart Is Ashes," "The White Dawn Is Stealing," "The Moon Drops Low" (songs), sung by Marie Sylva Derdeyn, Homestead, Pa., April 29, 1913.
- "At Dawning" (song), sung by Gertrude Downing Holman, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- "A Song of Joy" (song), sung by Terese Connor, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- "Far Off I Hear a Lover's Flute," "From the Land of the Sky-Blue Water," "The White Dawn Is Stealing," "The Moon Drops Low" (songs), sung by Princess Tsanina Red Feather, The Scott School, Pueblo, Colo., April 25, 1913.
- "The Pleasant Moon of Strawberries," Nocturne from "The Land of Misty Water," "Beside the Niobrara," "When O'er the Hills of Spring," "The Sadness of the Lodge" (piano), played by the composer, The Scott School, Pueblo, Colo., April 25, 1913.
- Campbell-Tipton, Louis—"Minuet," E major (piano), played by Vernon Spencer, Ebell Club, Los Angeles, Cal., May 14, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Long Beach, Cal., May 20, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Musicians' Club, Los Angeles, Cal., May 10, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Averill Study Club, Los Angeles, Cal., May 6, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Southern California Music Teachers' Association, Los Angeles, Cal., May 2, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Wednesday Morning Club, Los Angeles, Cal., April 30, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, College of Music, University of Southern California, Los Angeles, Cal., April 29, 1913.
- "Minuet," E major (piano), played by Vernon Spencer, Monday Evening Musical Club, Pasadena, April 28, 1913.
- Carlson, Charles F.—"Hear the Winds," "How Can I Ever Forget?" (songs), sung by Ida Auld, College of Music, University of Denver, Denver, Colo., February 21, 1913.
- Carpenter, John Alden—"Don't Cease" (song), sung by Christine Miller, Erie, Pa., April 29, 1913.
- "The Cock Shall Crow" (song), sung by Mildred Potter, Matinee Musical Club, Fremont, O., March 11, 1913.
- Cole, Rossiter G.—"Hiawatha's Wooing" (musical reading), given by Frank C. Eagan and Vernon Spencer, Musicians' Club, Los Angeles, Cal., May 17, 1913.
- DeKoven, Reginald—"Only in Dreams" (song), sung by Arthur F. Cole, Boston City Club, Boston, Mass., May 8, 1913.
- Devries, Herman—"Le Meilleur Moment des Amours," "In Verras" (songs), sung by Grace Brune Marcusson, MacBurney Studios, Chicago, Ill., May 26, 1913.
- Dillon, Fannie—"Prelude," op. 8 (piano), played by Vernon Spencer, Long Beach, Cal., May 20, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Ebell Club, Los Angeles, Cal., May 14, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Musicians' Club, Los Angeles, Cal., May 10, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Averill Study Club, Los Angeles, Cal., May 6, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Southern California Music Teachers' Association, Los Angeles, Cal., May 2, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Wednesday Morning Club, Los Angeles, Cal., April 30, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, College of Music, University of Southern California, Los Angeles, Cal., April 29, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Monday Evening Musical Club, Pasadena, Cal., April 28, 1913.
- "Prelude," op. 8 (piano), played by Vernon Spencer, Blanchard Hall, Los Angeles, Cal., April 21, 1913.
- Foot, Arthur—"To-morrow" (chorus), sung by the Chaminade Choral Club, Webster Groves, Mo., May 20, 1913.
- "Caprice," op. 27 (piano), played by Vernon Spencer, Long Beach, Cal., May 20, 1913.
- "Caprice," op. 27 (piano), played by Vernon Spencer, Ebell Club, Los Angeles, Cal., May 14, 1913.
- "Caprice," op. 27 (piano), played by Vernon Spencer, Wednesday Morning Club, Los Angeles, Cal., April 30, 1913.
- "Caprice," op. 27 (piano), played by Vernon Spencer, Blanchard Hall, Los Angeles, Cal., April 21, 1913.
- "Etude Arabesque," E major, op. 42, No. 1 (piano), played by Anne Hathaway Gulick, Huntington Chambers Hall, Boston, Mass., May 10, 1913.
- Homer, Sidney—"Uncle Rome" (song), sung by Andrea Sarto, Lyceum Theater, Scranton, Pa., May 13, 1913.
- "Dearest" (song), sung by Lucy Marsh Gordon, Utica, N. Y., April 29, 1913.
- "Dearest," "A Banjo Song" (songs), sung by Anthony E. Carlson, Blanchard Hall, Los Angeles, Cal., April 21, 1913.
- La Forge, Frank—"My Love and I" (song), sung by Vilma Valentin, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- Loud, John Adams—"In May Time" (song), sung by Harold S. Tripp, Boston City Club, Boston, Mass., May 8, 1913.
- MacDowell, Edward A.—"Witches' Dance," B minor, op. 19 (piano), played by Anne Hathaway Gulick, Huntington Chambers Hall, Boston, Mass., May 10, 1913.
- "Deserted" (song), sung by Elizabeth Stanton, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- MacFadyen, Alexander—"Love Is the Wind" (song), sung by Lucy Marsh Gordon, Utica, N. Y., April 29, 1913.
- McMillan, Malcolm Dana—"The Heart of Farazda": The Question, Before Her Mirror, In the Rose Garden, At the Mosque, The Cry to Azrael, an Arabian song cycle, sung by Mildred Potter, Matinee Musical Club, Fremont, O., March 11, 1913.
- Nevin, Ethelbert—"Wynken, Blynken and Nod" (song), sung by Mrs. I. F. Myer and The Scranton Ladies' Musical Club, John T. Watkins, director, Lyceum Theater, Scranton, Pa., May 13, 1913.
- Rogers, James H.—"The Three Fishers" (chorus), sung by the Scranton Ladies' Musical Club, John T. Watkins, director, Lyceum Theater, Scranton, Pa., May 13, 1913.
- Russell, Alexander—"Sacred Fire" (song), sung by Anna Case, Lyceum Theater, Scranton, Pa., May 13, 1913.
- Salter, Mary Turner—"The Sweet o' the Year" (song), sung by Myra Sprague, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- "Good Night" (song), sung by Mrs. G. H. Williams, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- Spencer, Vernon—"In the Home Town," "Consolation," "The Sea Hath Its Pearls," "Good Night" (songs), sung by Anthony E. Carlson, Long Beach, Cal., May 20, 1913.
- "Summer Night," "Thou Art So Like a Flower," "Night Gossip," "Out There the Dune," "Cradle Song" (songs), sung by Mrs. Camp, Long Beach, Cal., May 20, 1913.
- Spross, Charles Gilbert—"Lorraine, Lorraine, Lorraine" (song), sung by Andrea Sarto, Lyceum Theater, Scranton, Pa., May 13, 1913.
- "Will o' the Wisp" (song), sung by Anna Case, Lyceum Theater, Scranton, Pa., May 13, 1913.
- "Will o' the Wisp" (song), sung by Mildred Potter, Matinee Musical Club, Fremont, O., March 11, 1913.
- Van der Stucken, Frank—"O Jugendlust, O Jugendlust" (song), sung by Mildred Potter, Matinee Musical Club, Fremont, O., March 11, 1913.
- Van de Water, Beardsley—"Sunset" (song), sung by A. Cameron Steele, Boston City Club, Boston, Mass., May 8, 1913.
- Washburn, Mary M.—"Lullaby," major mode (piano), played by Edna Byram, Spencer Brugh, Eleanor Dwyer and Whitman Hall, Huntington Chambers Hall, Boston, Mass., May 8, 1913.
- Ware, Harriet—"Mammy's Song" (song), sung by Mildred Potter, Matinee Musical Club, Fremont, O., March 11, 1913.
- Whelpley, Benjamin—"The Nightingale Has a Lyre of Gold" (song), sung by Lucy Marsh Gordon, Utica, N. Y., April 29, 1913.
- "White Rose" (song), sung by Myra Sprague, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- Woodman, R. Huntington—"The Path of Dreams," "A Birthday" (songs), sung by Lucy Marsh Gordon, Utica, N. Y., April 29, 1913.
- "Ashes of Roses" (song), sung by Terese Connor, Huntington Chambers Hall, Boston, Mass., May 21, 1913.
- Wyman, Addison P.—"Evening Hymn" (song), sung by Anthony E. Carlson, Blanchard Hall, Los Angeles, Cal., April 21, 1913.

MUSIC IN DETROIT.

Detroit, Mich., July 2, 1913.

Tuesday evening, June 17, the Michigan Conservatory held its commencement exercises in the Garrick Theater. An interesting program was presented and at the close diplomas and teachers' certificates were given to a large class. As has been already published Victor Benham, head of the piano department, has resigned; his successor has not yet been announced.

Wednesday evening, June 18, Martha Hohly-Wiest, teacher of piano, presented six pupils in a varied program at the Young Woman's Christian Association Hall.

Friday evening, June 20, the Detroit Conservatory held its commencement in the Central Methodist Church. William Grafing King, violinist, assisted by Myrtle Miller, pianist, furnished the musical numbers of the program. H. Lester Smith, D. D., gave the address and Director Francis L. York presented the diplomas and teachers' certificates. Marshall Pease, head of the vocal department, has resigned and will have a private studio next season. Archibald Jackson, who has been head of the vocal department at the Michigan Conservatory for the past three years, will go to the Detroit Conservatory.

Monday evening, June 23, the Detroit School of Music held its closing exercises at Chaffee Hall. The graduates gave a musical program and were assisted by Wanda Leszczynski, contralto.

The convention of the Michigan Music Teachers' Association, held at Lansing, June 24-26, was a very successful meeting. The programs provided by the committee, L. L. Renwick, Kate Marvin Kedzie and Archibald C. Jackson, proved to be most interesting. All of the meetings were held in the Plymouth Congregational Church. There were comparatively few members of the association who appeared on the programs. Outside artists who assisted were Vera Poppe, cellist; Dorothea North, soprano; George Gillett, tenor, and Angelo Patricolo, pianist. The local executive committee, Fred Killeen, chairman, made the arrangements for the meetings and entertainment of the members and performed their work in a most satisfactory manner. The business session passed off most harmoniously. Some slight changes were made in the by-laws and it was decided to lay the bill for the registration of music teachers, which was defeated in the legislature last winter, on the table for a year. The following officers were elected for the ensuing year: President, L. L. Renwick, Detroit; vice president, Fred Killeen, Lansing; treasurer, Melville W. Chase, Hillsdale; secretary, J. G. Cummings, Saginaw; membership committee, H. A. Millikin, Theresa von Nostitz-Mueller, Bay City, and Jennie M. Stoddard, Detroit. With few exceptions, the Detroit musicians present at the convention or taking part on the program were from one conservatory. It seems a pity that the large schools of Detroit do not display more interest in the music of the State. The bill providing for the registration of music teachers was defeated largely by the apathy of many of the best musicians, combined with the active antagonism of others who resented the standard required. Music teachers, in Michigan, it seems, are slow to recognize the value of organization, lacking the wisdom of business interests that long ago woke up to the truth promulgated by our forefathers, viz., that "in union there is strength."

JENNIE M. STODDARD.

Mary L. Lockhart Pupils in Recital.

The pupils of Mary L. Lockhart, pianist and teacher of Jersey City Heights, N. J., gave an interesting and well attended recital on Friday evening, June 13, at Crescent Hall, Jersey City. The program was particularly well rendered, each performer displaying remarkable skill. The numbers were all played without notes, and with the ease and confidence of experienced players.

Emma Lambert-Harley, soprano, was the assisting artist and won the admiration of every one by her delightful singing; she has a full resonant voice which so appealed to her listeners that they called for several encores. Frances Lambert accompanied her.

Among those in the audience were many friends and relatives of the pupils as well as admirers of Miss Lockhart, who travelled from Montclair, Newark, Staten Island and New York to attend the recital.

The program follows:

Quartet, Les Noces d'Argent.....	Chaminade
Jessie Russell, Liela Abernethy, Edna Jeanne, Howard Anderson.	
Lullaby	Virgil
Howard Anderson.	
Dot the Note.....	Virgil
Liela Abernethy.	
May Party	Virgil
Elizabeth Edwards.	
May Morning	Huss
Jessie Russell.	
The Happy Farmer	Schumann
Edna Jeanne.	

Aria in D.....	Beethoven
Robert Lockhart.	
Waltz	Virgil
May Earnshaw.	
Spinning Song	Ellmenreich
Marion Eaton.	
Waltz	Tchaikowsky
Dorothy Van Felt.	
L'Hirondelle	Burgmüller
Virginia Montgomery.	
Berceuse	Ducelle
Ruth Abernethy.	
L'Avalanche	Heller
George Earnshaw.	
Cavatine	Reinecke
Lillian Luhrmann.	
To a Wild Rose.....	MacDowell
Helen Jeanne.	
Soprano solo, The Woodpigeon.....	Liza Lehmann
Emma Lambert-Harley.	
Duo, La Danza	List
Marjorie Lockhart, Clara Ward.	
Wienlied	MacDowell
Papillon	Reinecke
Marjorie Lockhart.	
Sommervise	Backer-Grondahl
Prés de la Ruissseau.....	Karganoff
Clara Ward.	
Quartet, Rakoczy March	List
Helen Tichenor, Shirley Carter, Ora Carter, Ruth Montgomery.	
Romance	Rubinstein
Poème Erotique	Grieg
Shirley Carter.	
The Water Lily	MacDowell
Etude No. 12, op. 10.....	Chopin
Helen Tichenor.	
Impromptu	Sinding
The Maiden's Wish.....	Chopin-List
Augusta Hoagland.	
Frühling Rauschen	Sinding
Impromptu	Rachmaninoff
Ora Carter.	
Soprano solos—	
Dear Little Friend	Capel
A Child's Prayer	Harold
Emma Lambert-Harley.	
Quartet, Ballet music from King Manfred.....	Reinecke
Miss Lockhart, Mr. Laselett, Miss Oakley, Miss Erb.	

Madame Frick Favorite of Madame Kirsinger.

Probably no European music salon is more generally known throughout the musical world than that of Mme. A. Kirsinger, of Berlin. Its hospitalities have been extended Americans in particular during the past few years, but it has not been unusual to find ten or more national-



MADAME ROMEO FRICK WITH MADAME A. KIRSINGER.

ties represented upon one occasion among the audiences, which often included the nobleman and diplomat as well as the musician. Such celebrated composers and artists as Hugo Wolf and Josef Lhevinne received earlier recognition here. One of the favorite singers of this widely known music salon the past three years has been Karola Frick, the German soprano and wife of the American baritone, Romeo Frick. This artist's picture is herewith presented with Madame Kirsinger's.

Madame Frick has "created" the leading soprano parts in several masses in this salon, as well as having sung for the first time many songs by well known modern composers such as Adolf Borchard, Emil Frey, Desire Paque and Ferdinand Le Borne, who have personally coached Madame Frick in the interpretations and accompanied her.

Madame Kirsinger has recently removed from her noted home on Kurfurstendamm and will retire to a less active music salon life.

Victor Biart, the Pianist, Weds.

Victor Biart, the pianist, son of Captain and Mrs. V. Biart, was married on June 28 to Dorothy Miller, at the home of her parents, Mr. and Mrs. George C. Miller, 37 Munn avenue, East Orange, N. J.

Mr. and Mrs. Biart sailed June 30 on the Kaiserin Augusta Victoria, to spend the summer in Switzerland. They will return to New York September 10.

The Steinway:—Genius Dressed up in Mahogany

GENIUS VS. TALENT

"Talent is something a man possesses;
Genius is something that possesses the man."

That unique and ineffable "Something" that exalts Genius above mere Talent is the identical "Something" that forever glorifies, above all others,

THE INCOMPARABLE

STEINWAY PIANO

The Steinway is the consummate masterpiece of four generations of musical genius, backed by vast financial resources and working through the finest piano factory in the world.

STEINWAY & SONS

STEINWAY HALL

107-109 East 14th Street, New York

SUBWAY EXPRESS STATION AT THE DOOR

MUSIC IN LA FAYETTE.

La Fayette, Ind., July 1, 1913.

Elsie M. Ricks, a graduate of the artist course of piano, under Ferdinand Schaefer, at the La Fayette Conservatory of Music, gave her commencement recital Monday evening, June 23, at Trinity Church. She was heard by a large audience and her work was thoroughly appreciated. Miss Ricks proved herself a talented young pianist, well qualified to receive the Clara Baur scholarship from the Cincinnati Conservatory, which was offered by Lena M. Baer, directress, to the student finishing the course in a highly satisfactory manner. She was assisted in her program by Laura C. Peters, violinist, and Alma E. Crowden, accompanist, both members of the Conservatory faculty. The program arranged for Miss Ricks was well chosen and enabled her to display versatility and an admirable technic in varied styles of composition. This young artist was first heard in Schumann's "Aufschwung," which was buoyant and impulsive, and followed by Schubert's "Impromptu"; this latter number she played with remarkable fineness of feeling and shading. Her second group presented selections from Mendelssohn, Schumann, Debussy and Chopin. In all these she revealed poetic insight, warmth of expression and delicacy of shading that made them especially attractive. For her closing number she gave an interesting reading of the Hiller Concerto, op. 60, F sharp minor, displaying great brilliancy and technical facility. Miss Crowden supplied musicianly accompaniments to the concerto at a second piano. Miss Peters' violin numbers were given in faultless style; she played the Seitz concerto, Heitsch, "Romance" and Wieniawski's "Mazurka," in all of them displaying the qualities of a high standard of musicianship. At the close of the program, Bertram C. Day made a brief but admirable address on the subject, "Talent," after which he presented the diploma and conferred the scholarship. In September Miss Ricks will enter the Cincinnati Conservatory, where she will be a student of Hans Richard.

The annual June recitals of the La Fayette Conservatory of Music, Lena M. Baer, directress, were held during the week of June 16. Three recitals were given by pupils of the piano, voice and violin departments, and showed to excellent advantage the splendid work which is being done at the conservatory. The special summer term opened June 17 with a large enrollment.

The eighth and last number of the Artist Concert Series was given June 2 at the Dryfus by the Marion Green Concert Quartet and was a very delightful affair. The quartet was composed of Madame Dorothea North, soprano; Mrs. Walter Merrill Thurston, contralto; Kurt Donath, tenor, and Marion Green, basso. Alma E. Crowden played excellent accompaniments and her work was highly praised.

Frank Edwards, of Cincinnati, who is a manager of artists, was in the city during the early part of June.

Gerta Stocker, who has been attending the Dana Musical Institute at Warren, O., has returned home to spend the summer with her parents, Mr. and Mrs. Chris Stocker.

Laura C. Peters, a teacher of violin in the La Fayette Conservatory of Music, will leave for her home in Mount Gilead, Ohio, August 1, to spend the vacation with her parents. Miss Peters will return in October to resume her work.

Ferdinand Schaefer is spending several weeks in Chicago.

Melville Lisniewska's Encomiums.

During Marguerite Melville Lisniewska's recent tour in Scandinavia, which included two recitals in Stockholm and two in Copenhagen, the principal critic of the latter, Chr. Kjernlf, wrote in the Politiken of February 27, 1913:

There is something in Marguerite Melville Lisniewska's playing that is like looking deep into the depths of the soulful eyes of a beautiful woman. No wonder she made a strong appeal to her audience from the very start, in these suffragettes days when the principal aim of so many women, and especially the pianists, seems to be to outdo their male competitors.

The Horedstaden of March 13 said:

Marguerite Melville Lisniewska gave on Tuesday her last piano recital in Copenhagen, showing her great power of holding together a program equally imposing and beautiful, combining the old and the new. She is one of the rare artists who feels what she plays, and makes her audience feel it as well. She draws from her in-

strument a radiant forte and a delightful pianissimo, always at the right time and place. These combined with her commanding interpretation and splendid rhythm more than justify each and every one of us in the hope of a speedy return of this admirable artist.

Spooner-Pilzer Fall Concerts Booking.

So successful were the spring joint recitals given by Philip Spooner, tenor, and Maximilian Pilzer, violinist, that requests for dates in the fall are already coming in. Some dozen engagements have already been booked in the South for October and November, and it is expected that by the end of the summer these two young artists will have their share of dates. Messrs. Spooner and Pilzer are further contemplating a Western tour later in the season, which promises to be equally successful, a considerable part of the trip being devoted to Mr. Spooner's home State, Wisconsin.

Matzene's Art in Photography.

Photography is well represented as an art in Chicago. Matzene, the official photographer for the Chicago Phila-



Photo by Matzene, Chicago.
EDMOND WARNERY AS FAUST.

delphia Grand Opera Company, has made a special study of the operas and also of the characters. Taking for example Gounod's "Faust," Matzene has had the ingenuity to make the old Doctor Faust look at his own image, the



Photo by Matzene, Chicago.
EDMOND WARNERY AS FAUST.

two pictures being taken simultaneously. The reproduction will prove interesting to the musical world. The tenor represented is Edmond Warnery, of the Chicago Grand Opera Company.

MUSIC IN CHARLESTON.

Charleston, S. C., July 1, 1913.

Ashley Hall is an institution doing much to raise the standard of music in Charleston—in fact, throughout the South, for the pupils it attracts come from some of the best homes in many parts of the country where the fame of this excellent school of high intellectual standing has gone forth.

The piano department is under the supervision of Miss Forder-Mets, a noted teacher and distinguished pianist, pupil of Malvine Brée, of Vienna; E. Schirmer, of Berlin, and others. She takes much pride in her work at the school. The same can be said of Marie Baker, teacher of violin, and pupil of Von Stubenrauch, of Berlin, and Geloso, of Paris. Miss Baker is a splendid artist, and is building up a fine reputation in her chosen field of work. Both Miss Forder-Mets and Miss Baker are abroad for the summer, as is also Mary Vardrine McBee, principal of Ashley Hall. The vocal department of the school is in good hands under the direction of Mrs. William G. Locke, who enjoys a splendid reputation. She sings well, teaches, directs, accompanies (generally from memory), plays the organ at St. Philip's Church, is a fine pianist and coach, and with this multiplicity of talents and most agreeable personality, is naturally much in demand.

Ashley Hall is one of the show places of the South, and was formerly an historic mansion. The grounds are large, the walks and gardens most attractive. Here grow the palmettos, magnolias, cedars and bamboo, and in the spring when the japonicas, laurels, roses and azaleas are in bloom one could easily imagine oneself in Italy, so much does the place resemble a fine old estate in Lombardy.

A singer who is rapidly forging his way to the front is Jesse Quidley, a basso cantante of fine voice and wide range. He possesses a compass of over two octaves, a voice perfectly placed (thanks to his first teacher, Miss Goddard, of Rochester), a fine physique, youth, talent and ambition. The quality of the voice is most musical and has a resonance that many well known oratorio singers might envy. Unfortunately for any one looking ahead to oratorio or operatic work, the opportunities for hearing the best in that line are few, if any, in our city, and even with a good teacher it is difficult to acquire the routine and technic of that sort of work without occasional object lessons. Managers who are going abroad every year looking for phenomenal voices would do well to give Mr. Quidley a tryout.

The choir at the Citadel Square Church gave the last musical service of the season at the church last Sunday evening. Mendelssohn's "Forty-second Psalm" was the work presented, with Mrs. C. B. Huie in the solo part. Some of the best amateurs in the city joined the chorus for the occasion, and the result was one of the most finished performances given here in some time, and it was a musical and spiritual uplift.

A Parting Shot at Dr. Carl.

Despite the fact that Dr. William C. Carl, who sailed for Europe on Tuesday, July 1, is an excellent sailor and has the reputation of being able to walk the decks in all weathers, some kind friend mailed him the following poem on the eve of his departure:

SALT SEA SENSATIONS.

How beautiful the sea!
Its charms entrance me so!
Its waves so lightly dance,
And I dance, too.

(Ten minutes interval.)

How lovely is the sea,
With many a tint and hue;
Its depths so deeply blue,
And I'm blue, too.

How changeful is the sea!
It looks no longer blue.
But now appears so pale;
And I'm pale, too.

How stormy is the sea!
The gathering clouds I view,
I see its troubled breast;
I'm troubled, too.

How restless is the sea!
As far as one can view
Its waters rush and heave,
And I heave, too.

How treacherous is the sea
O'er which ships come and go;
Yet oftentimes sink below
I, too, must go below!

"Is Bliggins a man of his word?"
"Only when he gets to singing 'I won't go home till morning!' you know."—Washington Star.

First
American
Tour
1913-1914

CORDELIA LEE

Famous
Violin
Virtuosa



PHENOMENAL SUCCESS IN GERMANY—AUSTRIA—RUSSIA.

Direction: ANTONIA SAWYER, 1425 Broadway, New York

Alice Nielsen's Success at Covent Garden.

London opera patrons have set their coveted seal of approval upon the charming American prima donna, Alice Nielsen, who is winning laurels at Covent Garden this summer.

The appended laudatory press opinions refer to Miss



ALICE NIELSEN,
As Suzanne, in "The Secret of Suzanne."

Nielsen's recent superb performance of Suzanne in "The Secret of Suzanne":

"The Secret of Suzanne" was sung and acted with delicious froth and freshness by Miss Nielsen and Signor Sammarco. This preceded the performance of Caruso in "Pagliacci."—London Times, June 21, 1913.

Miss Nielsen has an extremely pretty and easily produced voice, which indeed is probably more rich and powerful than the part gave opportunity to show. Her acting, in no wise restrained, was vivacious and amusing.—London Daily Mail, June 21, 1913.

"The Secret of Suzanne," with its dainty music and drawing room drama, introduced Alice Nielsen, who was charming as the young wife.—London Standard, June 21, 1913.

Caruso's appearance in "Pagliacci" was preceded by "The Secret of Suzanne," in which the title part was prettily played by Alice Nielsen, one of the newcomers this season. Her clear voice told well in the arias and duets, and her piquant acting was quite in keeping with the role.—Pall Mall Gazette, June 21, 1913.

Suzanne was impersonated last night by Alice Nielsen, who acted with charm and vivacity, and used her pleasing light soprano voice with a skill that bore witness to culture and training.—Yorkshire Post, May 21, 1913.

Alice Nielsen makes a bewitching Suzanne. She is an acquisition.—London Graphic, May 24, 1913.

The cigarette smoking Countess was played by Alice Nielsen, who acted and sang with captivating vivacity, and was specially successful in portraying the Countess' tantrums, which were given with true prima donna emphasis.—London Referee, May 23, 1913. (Advertisement.)

A Record with Colleges.

Approximately three hundred and twenty appointments at various educational institutions have been filled by the Ernest Gamble Concert Party. Many of these institutions have repeated the party many times. Marshall College has had it seven times and nearly every state university in the land has presented it. That the Gamble Party's programs appeal strongly to colleges is due to the fact that

they are more than mere entertainments that tickle the passing fancy; they educate, elevate and cultivate a taste for better things; they leave a lasting aftermath. Among the institutions that have secured the Gamble Concert Party for the coming season are Amherst College, third annual appearance; Mt. Hermon, Mass., Boys' School, third time; State Normal School, Warrensburg, Mo., College, Fayette, Mo.; College, Albany, Mo., return date; Seth Ward College, Amarillo, Texas; Mt. de Chantal Academy, Wheeling, W. Va.; College, Bridgewater, Va., fourth time, and four of the Pennsylvania Teachers' Institutes.

Caroline Harding Beebe, Pianist.

For the past ten years, that is, ever since her successful Berlin debut, Caroline Harding Beebe has been before the musical public as a pianist of rank, especially in the field of ensemble work, the excellence of which was noted as far back as 1900, when she appeared at Mendelssohn Hall, New York, as assisting pianist with a string quartet, playing Schumann's celebrated quintet. Miss Beebe has performed largely at various ensemble functions, drawing room affairs, musical clubs and concerts, at all of which she has shown her mastery of the instrument as well as her ability to interpret the highest grade of music.

Miss Beebe is a natural musician—one of those who has received the divine gift. At the early age of three years she was able to read music. "I never knew how I did it," said she, "as I never had been taught. One day, when I was about three years old, I was standing at the organ pumping with one foot and reading 'Fabian,' a piece in five flats, when my father came in and asked me how I did it.



CAROLINE BEEBE AND HAROLD BAUER AT VESEY.

I was just about to cry, as I supposed I had done something naughty, when he reassured me and I kept on playing. My musical instruction began several years later, at the age of twelve, with my aunt." The she studied with Joseph Mosenthal until his death, and later with Paul Tidden, Moritz Moszkowski and Harold Bauer, under whom she developed still further the qualities which since have attracted such wide recognition.

The accompanying photograph shows Miss Beebe and Harold Bauer (in the center) at the latter's villa in Vesey, taken last summer.

Butt-Rumford Australian Tour.

The last Australian mail brought the Melbourne papers containing accounts of the series of concerts with which Clara Butt and Kennerley Rumford have opened their tour of the Antipodes. If the famous English singers were successful on their previous Australian visits, it is hard to find words to suggest the favor with which they have been welcomed back. A mere list of the engagements booked up to January 1 is quite sufficient to indicate the unusual character of the tour and the unprecedented demand for appearances. In Melbourne alone, for example, no less than fifteen concerts are scheduled, the six with which the tour was opened being followed at frequent intervals by return visits for one or two concerts each. In Sydney, nine consecutive concerts are given at the outset, extending from June 21 to July 10, the series being referred to in the papers as "the Clara Butt season." Two, three and four concerts each will be given in Adelaide, Brisbane, Perth, Auckland, Wellington and Rockhampton, in addition to single appearances in twenty other cities of Australia. The distinguished artists will sail for

America from Sydney, where they give their farewell concert on January 2.

Roland Foster, Madame Butt's personal representative, has written Loudon Charlton an account of the welcome which the singers received in Melbourne. "The initial concert," writes Mr. Foster, "was extraordinary. The immense house could have been filled twice over. A dozen constables were needed to regulate the crowds outside the building, and traffic was completely blocked. His Excellency, the Governor General, Lord Denman, and many other distinguished officials were present, and the singers received a welcome that baffles description. So numerous were the floral tributes that at one time the side and center aisles were filled with a procession of attendants carrying flowers. One of the most effective pieces was a large heart in pink roses, bearing two crossed gold keys, with the couplet from 'The Keys of Heaven,' which you will remember Madame Butt and Mr. Rumford sang so delightfully in America:

'I will give you the keys of my heart,
And we will marry 'till death us do part.'

Referring to the fourth concert of the Melbourne series, The Age of that city said:

Although at the first concerts all things promised well for the continuance of the popularity of the two famous artists, few would have ventured to predict such continued powers of attraction. Clara Butt and Kennerley Rumford have not only used their voices for the pleasure of their audiences, but have proved themselves musicians as well as singers by selecting songs of the highest intrinsic merit. When a huge audience will indulge in no uncertain enthusiasm at the end of "The Erl King" and "Wie bist du, mein Koenigin?" it is a sign sure and certain that the singers have rightly interpreted the message of a great composer. With each program, moreover, there has been brought forward at least one modern song of particular merit. And so, with no trucking to those who do not realize of what the true art of music consists, Clara Butt and Kennerley Rumford have achieved a success as genuine as it is popular. Brahms, Beethoven, Handel, Schubert and Schumann have all been drawn upon for material, as have other famous composers whose very names were once supposed to frighten the



Photo by Dover Street Studios, Ltd., London.
CLARA BUTT AND KENNERLEY RUMFORD.

multitudes; and the result has been one upon which all lovers of music must congratulate themselves. (Advertisement.)

"Mrs. Wombat called me in to see her new graphophone. She's all puffed up about it."

"How do you know she's puffed up?"

"Well, she was putting on airs."—Pittsburgh Post

"The man who runs that store has the right idea, all right."

"How so?"

"He advertises: 'Bagpipes and musical instruments.'"—Winnipeg Town Topics.

IN AMERICA
FOR THE SEA-
SON 1913-14.

Management:

KATHLEEN PARLOW

THE
GREATEST
WOMAN
VIOLINIST

Loudon Charlton, Carnegie Hall, New York

MOSCOW

Arbatte, Deneshny 32,
Moscow, June 8, 1913.

Russian ballet dancers are widely recognized as artists of royal order. Their dancing has been attended with phenomenal success in Paris, London, New York, etc., and they have thereby raised the art of dancing immeasurably. A taste for Terpsichore seems to be in the air everywhere.

The Russian ballet idealizes the art of dancing. It has existed for about 150 years and has attained supreme perfection here. Pavlowa, Karsarina, Mordkin and many others are its most brilliant St. Petersburg representatives at the present time. Moscow also has its great dancers: Madame Balashowa, Fedorowa II, Mossolowa, Gelzer, Koralli, and many others. They all are skillful and full of grace on the stage. Madame Fedorowa deserves especial attention, as she is not only a clever dancer, but possesses also exceptional dramatic talent. She had an opportunity of showing her gifts in that direction at the performance of the ballet "Giselle," which after long neglect was revived at the Imperial Opera House this spring. The score is taken from a tale of Gautier and the music is by Adara.

Five years ago Sophia Fedorowa suffered a very severe illness, and for a long time did not feel strong enough to dance through a whole ballet, so performed only excerpts from characteristic roles and dances. Now that she has regained her strength, however, she intends to present next season whole solo roles in well known ballets. Mr. Diaguilew has invited her again to take part in his Russian tour to Paris and London this spring.

Let us consider for a moment the ballet "Giselle." A shepherdess, Giselle, is in love with a prince, who is engaged to a princess, but the shepherdess is unaware of such a betrothal. When the girl hears of it she is so overwhelmed with sorrow that she dies. Fedorowa, in this part, depicts truly a state of soul stirring despair. Her plastic acting is so pathetic and her movements and gestures are so affecting that one watches in amazement to see so much convincing feeling expressed absolutely without words. In the second act Giselle is transformed into a "Villia," a kind of spirit, an ephemeral, slight vision. The prince, admirably acted by Mordkin, goes at night to the shepherdess' tomb, where he mourns her death. Her ghost appears and tortures him in all sorts of ways until he sinks to death. Such fantastic roles offer every opportunity to ballet dancers for displaying all the varied styles of their art, but always ruled by strict rhythm and æsthetic requirements.

Some divertimenti were given at the close of the above mentioned evening—"Feuilles tombées" (music by Rubinstein) proved to be an impetuous whirlwind of a dance, performed by a select band of female dancers, dressed in the colors of autumn leaves. It was delicious. Madame Balashowa and Mr. Mordkin danced a very fine scheme called "En Orange."

At the Imperial Ballet School the children of the artists enter the institution at the age of ten or twelve years. There are some 150 applicants every year, only twenty of whom can be accepted, and these only after having undergone medical examination and been submitted physically to the approval of the training staff.

St. Petersburg and Moscow have also private dancing schools. One of the best is the school of Lydia Richard Nelidowa, who was an eminent dancer at the Imperial Ballet herself, but now is retired and devotes herself entirely to teaching. This school in Moscow has a great number of pupils and moreover has a long list of those awaiting their turn for admission. The diploma they receive on finishing the course here opens for them the door to theaters and higher schools for special training. Many ladies of the aristocracy study dancing at the school of Madame Nelidowa, for she is not only an excellent teacher, but also a lady of education and culture, with a kind heart, and one who wins the love and sympathy of every one who knows her.

ELLEN VON TIEBOHL.

Central State Normal School, Michigan.

The following programs were given at the Central State Normal School, Mount Pleasant, Mich., by pupils in the department of music, W. E. Rauch, director, on the afternoon of June 13 and 18:

JUNE 13.	
Piano quartet, Presto, op. 39.....	Dvorak
Gladys Renwick, Ruth Cavanaugh, Mary Orser and Gertrude Childs (pupils of Miss George).	
Lullaby.....	Maxim
Arthur Cooper (pupil of Miss Howell).	
Arietta.....	Reinhold
Mary Louise Maxwell (pupil of Miss George).	
Rondo.....	Bohm
Norma Young (pupil of Miss Howell).	
Love Is Forever.....	Newton
A Maid Sings Light.....	MacDowell
Marie Fanning (pupil of Mr. Rauch).	
Mandolin Serenade.....	Frontini
Miriam Parkhill (pupil of Miss George).	
Bird Chorus.....	Dutton
Lucile Vedder (pupil of Miss Howell).	
Song Without Words.....	Halzel
Hazel Balch (pupil of Miss Howell).	
Slumber Song.....	
The Sunshiny Morning.....	Gurlitt
Elizabeth Kelley (pupil of Miss Howell).	
The Rosary.....	Nevin
Mrs. E. A. Anderson (pupil of Mr. Rauch).	



MADAME BALASHOWA.
As the Tsarina in a Russian ballet.



M. MORDKIN
Dancing in the ballet, "Pharaoh's Daughter."



MADAME FEDOROWA.
In the role of Esmeralda.

Auf Wiedersehen.....	Meyer-Helmund
Tillisa Norcenk (pupil of Miss George).	
Three Little Bears.....	Atherton
Ruth Doughty (pupil of Miss Howell).	
Serenade.....	Nolk
Mary Jackson (pupil of Miss Howell).	
March Grotesque.....	Sinding
Mary Orser (pupil of Miss George).	
The Jungle Flower.....	Brown
Leah Hunter (pupil of Mr. Rauch).	
Dragon Flies.....	Homer Bartlett
Gladys Renwick (pupil of Miss George).	

JUNE 18.	
Ballet Music, for two pianos.....	Tchaikowsky
Mrs. A. J. Green and Mrs. William Cooper (pupils of Miss George).	
Recreation.....	Frml
Eunice Slents (pupil of Miss Howell).	
Spring Greeting.....	Behr
Lulu Slocum (pupil of Miss Howell).	
Happy Day.....	Rogers
Evan Weidman (pupil of Miss Howell).	
Invocation to the Sun God, Ra.....	Thomas
Go, Lovely Rose.....	Footle
Nellie Jackson (pupil of Mr. Rauch).	
Dance of the Wood Nymphs.....	Rusby
Phyllis Johnson (pupil of Miss Howell).	
Precieuse (Sweetheart).....	Gillet
Vivern Buckborough (pupil of Mr. Barton).	
The Bellringers.....	Bohm
Lucile Weidman (pupil of Miss George).	
Butterflies.....	Reinhold
Hungarian Dance.....	Reinhold
Mary Louise Maxwell (pupil of Miss George).	
Pastoral Dance.....	Ormsby
Marvel Lathrop (pupil of Miss Howell).	
Night Is Nigh.....	Philippe
Sink Red Sun.....	Del Riego
Hazel Balch (pupil of Mr. Rauch).	
Cantabile.....	Frontini
Berenice Borden (pupil of Miss George).	
In a Dream.....	Frontini

Arabesque.....	Heller
Helen Vowles (pupil of Miss George).	
Shepherds All and Maidens Fair.....	Nevin
Irma Orser (pupil of Miss Howell).	
O, Sing Ye Birds.....	Metcalf
Marie Fanning (pupil of Mr. Rauch).	
En courant.....	Godard
Gladys Renwick (pupil of Miss George).	
Mandolinata, for two pianos.....	Reinecke
Miss Park and Mrs. E. O. Harris (pupils of Miss George).	
On the evening of June 23, the commencement concert was given in Normal Hall, with the program as follows:	
Czardas (from ballet Coppelia).....	Delibes
Normal Orchestra.	
Lady of Shalott (cantata), part IV.....	Bendall
Miss Park and Ladies' Glee Club.	
Finale, First Symphony (for two pianos).....	Schumann
Miss George and Miss Howell.	
Dawn (waltz song).....	Straus
Leah Hunter.	
Serenade, Badine.....	Gabriel-Marie
Normal Orchestra.	
The Sun Worshippers.....	Zuni Indian melody
In Spain.....	Di Chiara
Normal Chorus.	
Last movement, Sonata op. 18.....	Hans Huber
Frank Cowdrey.	
The Sweetest Flower That Blows.....	Hawley
Male Chorus.	
Selections from Stradella.....	Flotow
Normal Chorus.	

Caroline Hudson-Alexander's Choir Success.

Caroline Hudson-Alexander, soprano soloist of Plymouth Church, Brooklyn, N. Y., is said to be one of the highest salaried church singers in America, a fact that has had much to do with her success in the concert field under Loudon Charlton's management. Madame Hudson-Alexander is firmly of the opinion that choir work offers unrivaled advantages to a concert singer, although she points out that the general standard of church choirs throughout the country is now so high that a marked degree of individual excellence is demanded for admission to such organizations.

"Scarcely any other kind of singing gives one such training and experience as choir work," declares the soprano. "That is why I strongly advise every aspirant for the concert platform to strive first of all to equip herself for a church position. Nearly all of our great prima donnas have at one time sung in church choirs—for example, Mesdames Eames, Farrar, Nordica and Rappold. In our opera companies are scores of American girls in minor positions who have won these opportunities as a result of their success as choir singers. They will likely be famous prima donnas, too, some day.

"Choir work being wide in its demands, is wide in its opportunities. The successful church singer must not only keep her voice in constant condition the same as a prima donna, but she must be a master of a wide repertory, ranging from the simplest hymn to the most difficult oratorio. The day has passed, in the large churches, when a singer can rest confidently to read readily, as preparation is made for each service as though for a public concert or recital. A famous tenor told me the other day that he would always be glad of his training in a church choir, for nothing else could have fitted him so well for almost any demand that might be made upon his voice and knowledge.

"To succeed as a choir singer one must have an absolute devotion to it. She must not think of it merely as a means of a livelihood or a step to concert work. It is only her interest and enthusiasm for this particular branch of singing that will win her success, and thus open the way to the broader field."

Professor Hüttner is the leader of the Philharmonic Orchestra in Dortmund. Twenty-four concerts were given last season, and included cycles of Brahms and Beethoven compositions.

Robert Manzer wields the baton over the Carlsbad Philharmonic Orchestra.

ALICE

PARIS: Grand
Opera, Opera-
Comique, Galté
Lyrique.

"THE NEW QUEEN OF SONG"
VERLET

In America Season 1913-14

Address, care of Musical Courier

"The art of Mlle. Verlet is well-nigh perfect."—Daily Express.
"A voice of singular beauty—its production is perfect."—Morning Post.
"Her singing suggested that she almost stands alone."—Morning Advertiser.
"Her voice is a phenomenon of the vocalists' world today."—Hull Times.
"There is gold of the purest in Mlle. Verlet's voice."—Daily Express.
"Mlle. Verlet has been christened 'The French Tetrazzini.'"—Daily Mirror.
"Her appearance may be considered in every way a triumph."—The Tatler.

THE SYMPHONIC POEM.

[From the London Times, December 7, 1912.]

The time has hardly yet come to define the symphonic poem, but it may be described. The description in Grove's Dictionary may be put shortly thus: The symphonic poem "is held to imply the presence of a 'program,' in which the music "illustrates the poetic material and is not self-subsistent; the absence of recognizable design seems to be essential to success" and "the transformation of themes to be a rule of the form." A good deal has been written on the subject from the point of view of "program," and the upshot of it seems to be that, if music is interesting in itself, as the programmatists hold that it must be, it is still more interesting with a "program." This must remain a vexed question, for there will always be in the world those who are especially appealed to by applied music, on the one hand, and by pure music, on the other. We propose here to examine the musical justification of this applied form, and to discuss a recent example of it.

Following our description of the symphonic poem, we may rule out for present purposes the question of whether the music is or is not self-subsistent—to decide either way is to beg the question of justification—and confine ourselves to the other three points—illustration of poetic material, absence of recognizable design, and transformation of themes.

A song "illustrates the poetic material," telling the story in words as it proceeds, whereas the symphonic poem does so following the lines of a situation with which the listener is supposed to be familiar. Handel makes Polyphemus, whose "ample strides" the chorus has just been describing, tell with ungainly gesture his love for Galatea; she is so amused with it, as the accompaniment informs us, that at last he joins in the laugh himself, and ends with a compromise between, or a caricature of, her laughter and his own gait. Similarly, in Saint-Saëns' symphonic poem, "Rouet d'Omphale," we find Omphale at her spinning, and presently Hercules enters, with strides equally ample, but not so ungainly, for he is only a giant, not a monster. Her cue is to make him not ridiculous, but useful; he is to hold her skein for her—trahit dura mollia pensa manu. Consequently, his voice is softened down to the low hum of the wheel, and, though he makes some disjointed efforts to assert himself again, the deft movements of her distaff are too much for him, and she remains mistress finally of the situation on some high violin harmonics.

This is a simple instance of the way in which music can equally be wedded to the words of the song or to the situation of the symphonic poem. But for the song there are two forms of the marriage ceremony: it can take place in the letter or in the spirit. The literal interpretation is of the kind that makes use of a large descending curve for "every mountain and hill shall be made low" and follows a zigzag line by a straight one for "the rough places plain"; or it prompts the inferior organist to go (in the Psalms) "down to the sea in ships" on the thirty-two foot pedal. It is the method of spiritual affinity that inspires such a passage as that in Schubert's "Ganymed" at the words "Hinauf strebt's, hinauf! Es schweben die Wolken abwärts, Die Wolken neigen sich der sehnen Liebe." Here the antithesis of high and low is, it is true, equally used as a metaphor; but the ascent which should normally consist of a major and minor tone is, by the particular modulation employed, made into two major tones, so that the voice arrives on the third note by a kind of wrench, which is the idea of "strebt's," at higher than normal pitch, whereas the descent is accomplished more easily with simple flowing chords. Or, again, in Beethoven's "Flea Song" the inverted humor of Mephistopheles is depicted by an illogical close in the wrong part of the scale.

The objection to the literal method is that it appeals to the intellect rather than the emotions, and in its cruder forms goes perilously near to what is known as "visual music," i. e., effects produced on the mind by the appearance of the notes on the paper rather than by the sound of them. But short of that, since it must attach itself to concrete images rather than mental conditions, it degenerates into a kind of word painting, the proper limits of which are perhaps transgressed in the "Israel in Egypt," but are not in the "Creation." Further, the number of concrete objects that can be thus depicted is small, and quotation is sometimes called in to help things out, as when Shelley's line, "To the brink of the Dorian deep," is set to the Greek mode of that name. The objection to a quotation is that it introduces something inorganic and rigid, a callosity, as it were, into a living organism; and the rigid is the ludicrous. The treatment of the concrete is a difficulty in the symphonic poem. A sentence cannot well exist, in language or in music, without a definite subject and object, and it is difficult to define these except in the way we have described as literal. Strauss, however, around whom the battle has lately raged, is not the chief offender. We need not take his flock of sheep or Beethoven's cuckoo too seriously—they are on a par with Martha's very natural wish, when Mephistopheles is, by

way of offering to step into her husband's shoes, to "see the name with her own eyes among the 'deaths' in the newspaper." This music succeeds better with the "spiritual" interpretation, which expresses a feeling rather than communicates a fact. This it does by the "transformation of theme." Granted that the "fact" has been communicated by the theme,—and this is sometimes a large concession,—there is, of course, unlimited scope in music for its emotional treatment by shortening or lengthening, inverting and twisting, the theme; only this is no more than "absolute" music does, for instance, in Sir Hubert Parry's new symphony in B minor, produced at the Philharmonic concert last Thursday. This has, by its linked movements and frequent transformations of theme, more unity than the symphony; but in the absence of concrete program (for the labels are abstract translations into ordinary language of musical impressions) it lacks the human interest of the symphonic poem, and marks accurately the point to which the pure musician can go along that path.

In the symphonic poem there is an "absence of recognizable design," whereas "absolute" music must necessarily be in some kind of "form." What can be said in favor, on the one hand, of form, and on the other of formlessness?

Formlessness in music is improvisation. Its motto is, "Chance hath a skill." Chance, or an unknown cause, is responsible for many things that give pleasure. Most of the charm of conversation depends on it, for instance; and in a book or on a holiday or a country walk we seldom find pleasure where we look for it and it often comes unbidden. The French say, "On ne peut s'appuyer que sur ce qui résiste"; and, just as there are writers whose ideas will not flow except at external suggestion, so there are composers whose inner consciousness weaves little when left to itself, and needs some outside cause to set it in motion. The wayward charm of improvisation is a real, a universal and an ancient thing. The impulse to it appears in the alleluia of the sequences and tropes, in the bravura style of singing in the eighteenth century, in the contrappunto alla mente of Spohr's Italian orchestra which gave him so much trouble and amusement, and is even now in the cadenza which prolongs its existence in a kind of trance. But it has always been associated with solo performance; and what the symphonic poem has done for it is to find it a place in concerted music.

But pleasure also comes to us in another way. Most of the really good things of life—health, happiness, even virtue—are by-products. They come not from an unknown, but from a very well known cause, though not directly. Beauty also is one of these by-products. As in a good building beauty emerges from the fact that there are thrusts to take and that the stones take them, so in a good symphony moments of beauty are collaterally produced when a figure or phrase or rhythm has posited a certain tendency, and that tendency is met by one of the many means of balance. The building and the symphony are doing their proper work as architecture and music; they are creating and resisting stresses; and beauty, which is a kind of health or happiness, comes as a reward. This is what is meant by musical form; and, in this sense, the music of some, perhaps many, symphonic poems is "self subsistent."

Reinhold Glière's "Les Sirènes," performed last week for the first time in England, illustrates the strong and weak points of the symphonic poem as a musical form. A strong composer can keep hold of the thread of his "symphony" through whatever eccentricities of the "poem," just as an able man can keep a grip on his business in an untidy room. A less able man finds method and order indispensable; and the weaker composer is distracted by the many possibilities at his disposal, and ends by saying nothing of any musical moment.

"Les Sirènes" attempts, and successfully, a description of the sea. There is in the divided strings and the cross rhythms that ever present suggestion of brine and bilge water which gives its unique flavor to Loti's "Pêcheur d'Islande"; and the irregular climaxes distributed over this are the very image of those "âmes perdues" which the Atlantic rolls in every third or seventh or tenth wave. The whole passage is a fine piece of "improvisation." Upon these billows floats a ship,—so at least we conclude from the appearance of a theme which resembles more and more, by its transformations, a quotation from Isolde's journey to Cornwall,—and upon the fate of that ship, as it draws near the land, all hangs. Now are to come those strains of unearthly beauty which lured so many, and which one man in fable—or is it history?—alone resisted. We look for music which, without necessarily resembling, shall be as beautiful as the scene of Parsifal with the Flower Maidens. But we hear nothing for which Odysseus need have stopped the ears of his companions or have lashed himself to the mast. Yet that was just what the symphony should have supplied, because it was the one thing which the poem could not supply. In the distraction of detail the music lost its grip and cogency, and the crowning beauty of form was denied it.

The admitted
superior of all
others—



is the most perfect,
the most sensitive
and responsive
means of expres-
sion ever placed
before music lovers
of any country.

Moreover, it has
a record of ninety
years' continuous
service—conclusive
proof of its supe-
riority.

Sold Everywhere. Write for
Catalog and full information.

Chickering & Sons

Div.—American Piano Co.

PIANOFORTE MAKERS

Boston, U. S. A.

FOUNDED JANUARY, 1880

GRAND PRIX
PARIS EXPOSITION
1900ESTABLISHED
BY
MARC A. BLUMENBERGPUBLISHED
EVERY WEDNESDAY
BY THE**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Cable address: Pegular, New York

Telephone to all Departments 4292, 4293, 4294 Murray Hill

LEONARD LIEBLING - - - - - EDITOR

H. I. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, JULY 9, 1913.

No. 1737

OFFICES AND REPRESENTATIVES**MIDDLE WEST DEPARTMENT—**
Chicago Offices, 615 to 625 Orchestra Building,
Rene Devries in charge.**BERLIN W.—**
Arthur M. Abell, Jenaer St. 21.**PARIS—**
H. O. Osgood, 43 Boulevard Beauséjour.**LONDON—**
Mrs. Evelyn Kaesmann,
The New Victorian Club, 30A Sackville Street, Piccadilly, W.**VIENNA—**
Victor C. Winton, VIII Buchfeldgasse 6.**LEIPZIG—**
Eugene E. Simpson, Nürnbergerstrasse 27.**DRESDEN—**
Mrs. E. Potter-Frisell, Eisenackstrasse 16.**MILAN—**
Signor G. Lomardi, Via S. Pietro all' orto 16.**ROME, ITALY—**
Mrs. Dolly Pattison, 90 Via Francesco Crispi.**MOSCOW, RUSSIA—**
Ellen von Tiedebühl, Arbette, 24 Denezchny.**THE HAGUE—**
Dr. J. de Jong, office of Het Vaderland.**BRUSSELS, BELGIUM—**
Luella Anderson, 22 Rue de l'Ermitage.**STOCKHOLM, SWEDEN—**
Louise Upling, Sölagatan 27, (by Karlson).**LIVERPOOL, ENGLAND—**
Mr. W. J. Bonden, 47 Arnold Street.**VICTORIA, B. C.—**
Miss May Hamilton, 620 Menzies Street, Victoria, B. C.**BOSTON—**
Blanche Freedman, 108 Hemenway St., Suite 7. 'Phone: B.R. 8884.**SAN FRANCISCO—**
Alfred Metzger, Rooms 1009-1010, Kohler & Chase Building, 26
O'Farrell Street.**PHILADELPHIA, PA.—**
Harold Parry Quickell, 1522 Porter St.; Telephone No., Dickinson
5881 X.**PITTSBURGH, PA.—**
Hollis Edison Daveney, 645 Western Avenue, N. S.; Telephone:
Cedar 2791 R.**ST. LOUIS, MO.—**
Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.**BUFFALO, N. Y.—**
Cora Julia Taylor, 819 Richmond Avenue.**CHARLESTON-ON-KAWAHA, W. VA.—**
Dept. of Southern Schools, Wm. S. Mason, 1206½ Quarrier Street.**ST. PAUL, MINN.—**
Mr. Johnson McClure Bellows, Musical Editor of St. Paul Dispatch
and Pioneer Press.**MINNEAPOLIS, MINN.—**
Dr. Carl B. Storrs, Minneapolis Tribune.**LOUISVILLE, KY.—**
Katherine Whipple-Dobbs, 426 Fourth Avenue.**COLUMBUS, O.—**
Mrs. Ella May Smith, 60 Jefferson Avenue.**CLEVELAND, O.—**
R. N. O'Neil, 1877 73d Street.**THE MUSICAL COURIER** is for sale on the principal newsstands
in the United States and in the leading music houses, hotels and
kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.**SUBSCRIPTIONS: Including Delivery**

	Invariably in Advance.
United States.....	\$5.00
Canada.....	\$5.00
Great Britain.....	£1 5s. 6d. 30 fr.
France.....	31.25 fr. Italy..... 31.25 fr.
Germany.....	25 m. Russia..... 12 r.

Entered at the New York Post Office as Second Class Matter.

Single Copies, Fifteen Cents, at newsstands.

Back Numbers, Twenty-five Cents.

Rates of Advertising and DirectionsOn Advertising pages, which have four columns to the page, \$300
a single column inch, a year.On reading pages, having three columns to a page, \$400 an inch,
a year.Reprints, business notices, etc., at \$1 a line. Broken lines counted
as full lines. Headings counted as two lines per heading.

Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by
check, draft or money order, payable to THE MUSICAL COURIER
Company.Advertisements for the current week must be handed in by 2 P. M.
Saturday.All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
EXPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.**CHANGES ABROAD.**

H. O. Osgood, formerly Munich representative of The Musical Courier, henceforth will be in charge of the Paris offices of this paper, while Frank Patterson, until recently at the head of that Musical Courier branch, has been transferred to the New York headquarters, where he now is part of the editorial staff. Mr. Osgood in Munich and Mr. Patterson in Paris did especially good work for The Musical Courier, and through their brilliant, fearless and well informed letters have established themselves firmly among the authoritative American writers on musical topics.

TAKE YOUR ART BUT NOT YOURSELF SERIOUSLY.

AFTER hearing some of the old battle songs last week at the Gettysburg reunion many old soldiers said they were glad the war is over.

MUSICIANS look on with hope at our country's business turbulency and financial shakiness of the past few months. "America is becoming artistic," say the men of tone and temperament.

EUROPE'S concert of powers seems in no way put out of tune either by the war against Turkey or the Bulgarian tussle against that country's former allies. Kaiser Wilhelm undoubtedly must be regarded as the conductor and King George as the concertmaster.

"LA DU BARRY," Camussi's four act opera dealing with episodes in the life of the famous Frenchwoman, seems to have made a genuine hit in London. American grand opera impresarios are bidding spiritedly for the New World rights to the successful work.

PUTNAM GRISWOLD at present is in Bad Reichenhall, Bavaria, preparatory to going to Munich, where the artist intends to study the role of Hans Sachs ("Meistersinger") with Ernst von Possart. Griswold is to sing it in Berlin end of August and beginning of September. It is not unlikely that he will do the role also in New York next winter.

GUEST conductorship continues to be the system employed by the London Symphony Orchestra. For its series next season the organization has engaged as wielders of the baton Fritz Steinbach for five concerts; Nikisch for three; Mengelberg for two; Safonoff for one, and Emil Mlynarski for one. The season (the orchestra's tenth consecutive one) will begin October 27, and promises the usual success.

CABLE rumblings from Europe tell that the Century Opera Company is planning to give in New York next season English performances of "Salome," "Tiefland," "Samson and Delilah" and "Henry VIII." The last named opera by Saint-Saëns is the only one in the list which New York has not heard. "Tiefland" was a failure at the Metropolitan (sung in German), but "Salome" was a big success at the Manhattan during the Hammerstein regime.

THE last hat worn by Richard Wagner now is in the possession of Count Francesco Alberti of Padua. A recent number of the Corriere della Sera tells how the Count happened to acquire this relic. On April 30, 1883, Count Alberti went to the hat store of Marchesi & Butti, in Venice, with the intention of buying a new hat. Opening the door, he met Wagner, who was well known to everyone in Venice, leaving the store wearing a newly purchased hat. The happy idea occurred to the Count to get possession of the hat just discarded by the composer. This he did and then had a notary testify before two witnesses to the authenticity of the relic, further calling upon the German Ambassador to Venice to corroborate the notary's written statement, so there is no room for doubt that the hat was

really Wagner's. It was one of the broad-brimmed kind that Wagner usually wore. It was the last hat worn by the master, for he died a few days later.

IN Paris, our esteemed contemporary S. I. M., the official organ of the Societe Internationale de Musique, has absorbed the Courier Musical. This is no doubt a good thing. There is no need in a small country like France for any large number of musical papers. The similarity of the names Courier Musical and MUSICAL COURIER caused much confusion from time to time, although the scope and nature of the two papers were entirely dissimilar and they resembled each other not at all as regards appearance, size or musical and business importance.

IT will be good news for New York lovers of fine orchestral performances to hear that the Minneapolis Symphony Orchestra has arranged to give a concert at the Academy of Music, Brooklyn, March 1, 1914, and at Carnegie Hall, Manhattan, on March 2, 1914. Emma Loeffler is to be the soloist at the Brooklyn concert and William Hinshaw is to be the soloist at the New York concert. Among the artists that are booked to appear with the Minneapolis Orchestra during its regular season are Katharine Goodson, Johanna Gadschi, Putnam Griswold, Eugen Ysaye, Fritz Kreisler, Teresa Carreño, Harold Bauer, Mischa Elman, Richard Czerwonky, Cornelius van Vliet, Julia Claussen and Emma Loeffler.

WALT WHITMAN'S dictum, "And I say it is as great to be a woman as to be a man," is remembered when one reads the news from Paris that Lili Boulanger, aged nineteen, has won the Prix de Rome for 1913. Bravo, Lili! Such deeds will do more for the ultimate cause of woman than all the militant suffragetism in the world. There is no reason why Lili's music should not be as good as that of the former male winners of the Prix, and it is reasonably certain that it is better than that submitted by the men who competed against her this year. We are among those who believe that a woman can be a great composer if she writes great music. Now let us all wait for the measures written by the fair 1913 winner of the famous Prix. In the meantime, however, we say again, "Bravo, Lili!"

LOUBON CHARLTON has received a dispatch from Madame Melba's London manager denying a recent report that the Australian prima donna has been engaged for appearances in opera in New York next season under the management of Oscar Hammerstein. Madame Melba's denial is specific, and is called forth by the fact that arrangements have been completed for a joint tour of America, under the Charlton management, with Jan Kubelik, the violinist. So marked has been the demand for concert appearances that according to Mr. Charlton there would be no period available for opera even though negotiations to that end were under way. "As the joint tour with Mr. Kubelik is shaping up," said the manager, "there will not be even a remote chance of the prima donna's appearing in opera. The tour will open early in the fall, and will continue to the very close of the season. There will be at least eighty appearances—it having already been found necessary to exercise an option on ten concerts not originally contracted for—and they will embrace every section of the United States and Canada, with the likelihood of a brief side trip to Cuba. The entire concert party, which will include Edmund Burke, the Canadian baritone, and a pianist and a flutist, in addition to the soprano and the violinist, will travel in private cars. Only the largest auditoriums will serve for an attraction of such magnitude, and in many cities throughout the country plans for the accommodation of the two stars and their associates are already being laid on an elaborate scale."

ABOUT ROYAL MUSIC.

Elizabeth, twenty-third Norman sovereign of England and the last of the mighty Tudors, was an exceptionally skillful performer on the virginal and a powerful patron of the best music and musicians of her age. Though her legitimate right of succession to the throne of England was questionable, she came by her musical talents honestly enough; for was she not the daughter of that melodious monarch, Henry VIII and of the lovely and incomparable Anne Boleyn?

Lord Herbert of Cherbury says that Anne, "being descended on her father's side from one of the earls of Ormonde, and on the mother's from a daughter of the house of Howard, was from her childhood of that singular beauty and towardness that her parents took all care possible for her good education. Therefore, besides the ordinary parts of virtuous instruction, wherewith she was liberally brought up, they gave her teachers in playing on musical instruments, singing and dancing; insomuch, that when she composed her hands to play and voice to sing, it was joined with that sweetness of countenance that three harmonies concurred; likewise, when she danced, her rare proportions varied themselves into all the graces that belong either to rest or motion. Briefly, it seems the most attractive perfections were eminent in her."

The child of this seductive siren, and of a king whose melodies are still extant, naturally was fond of music. In fact, we have every reason to believe that she was inordinately proud of her skill as a musical performer. Sir James Melville would have us think so, at any rate. He was a Scottish diplomat in the service of the ill-fated Mary, Queen of Scots, who sent him to London in 1564—the year of Shakespeare's birth—with a letter to Queen Elizabeth. Melville has written a long account of his interview with the English queen. It is to be found in his "Memoires," written between the years 1603 and 1617, the year of his death. The manuscript was first published in 1683 by George Scott, a grandson of Sir James. We quote verbatim from the third edition of the George Scott publication, which was printed in London in 1752.

Queen Elizabeth asked the diplomat what kind of exercises Mary, Queen of Scots, had. "I answered that when I received my dispatch, the Queen was lately come from the Highland hunting; that when her more serious affairs permitted she was taken up with reading of histories: that sometimes she recreated herself in playing upon the lute and virginals. She asked me if she played well. I said, reasonably for a Queen.

"That same day after dinner my lord of Hunsdean drew me up to a quiet gallery that I might hear some musick (but he said that he durst not now avow it), where I might hear the Queen play upon the virginals. After I had harkened a while I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately, so soon as she turned her about and saw me. She appeared to be surprized to see me, and came forward, seeming to strike me with her hand; alledging she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there. I answered, As I was walking with my lord Hunsdean as we passed by the chamber door I heard such melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great an offense. Then she sat down low upon a

cushion, and I upon my knees by her; but with her own hand she gave me a cushion, to lay under my knee; which at first I refused, but she compelled me to take it. She then called for my lady Strafort out of the next chamber; for the Queen was alone. She enquired whether my Queen or she played best. In that I found myself obliged to give her the praise."

The hands of the clock have made many a circle since Queen Elizabeth "sat down low upon a cush-



VIRGINAL BY ANDREAS RUCHERS.
Made in 1610, while Sir James Melville was writing his memories.

ion" and coquettishly inquired about the accomplishments of her beautiful rival. Mary, at one time Queen of France and afterward Queen of Scotland, seemed able to bewitch all the men who beheld her incomparable beauty. But when she aspired to the throne of England the indomitable Elizabeth thwarted her and signed her death war-



ANNE BOLEYN, MOTHER OF QUEEN ELIZABETH.

rant. She was beheaded in 1587, twenty-three years after Sir James Melville's interview with the English sovereign.

In 1603 the haughty Elizabeth herself died of a broken heart in abject misery because she could win the love of no one.

For more than three hundred years the two Queen players of the virginals have slept in the silence of Westminster Abbey, undisturbed by the trumpets and drums and cannonading of revolution, civil war, restoration, and all the pomp and circumstance of royal burials and coronations. The son of Mary was the succeeding sovereign of England because the childless Elizabeth left no heir.

He it was who authorized the English translation of the Bible. His reign was peaceful, and in the time of Lord Bacon it was a common saying that Queen James had followed King Elizabeth.

A PHILHARMONIC RELIC.

An exceedingly interesting prospectus of the Philharmonic Society of New York, season of 1870-71, is in the possession of THE MUSICAL COURIER. The 1870-71 season was the twenty-ninth of the existence of the orchestra and the organization numbered 100 players under the leadership of Carl Bergmann. Six concerts and eighteen "public rehearsals" constituted the winter's series and they were held at the Academy of Music.

The origin of the "public rehearsals" so long adhered to by the Philharmonic is explained as follows: "Inasmuch as compositions of that class (classical music) can seldom be fully appreciated when heard but once, the society has, for many years made the rehearsals preceding each concert open to the public.

To prove that the New York audiences of forty-three years ago were disturbed by some of the identical annoyances which concert-goers suffer today there was this paragraph: "Earnest complaints have been made to the directors of the annoyance, not to say absolute pain, occasioned to real lovers of music by those who enter and take their seats during the performance. The directors therefore respectfully ask that those who may honor the concerts or rehearsals with their presence will endeavor to arrive at the Academy and to be seated a few moments before the concert is to commence and that if unable to do so, they will have the goodness not to enter the auditorium during the actual performance of music. At the close of each movement or composition there will be a pause, during which those who may be late can enter and take their seats without interfering with the enjoyment of others."

Ten dollars entitled associate members to one admission to each concert and to eighteen public rehearsals; \$15 was the price subscribing members paid for two tickets to each of the concerts exclusive of admission to the rehearsals. Single tickets for the concerts were \$2, and \$1 was charged "for the third or general rehearsal before each concert" and 50 cents "for the first and second rehearsal before each concert.

The officers of the Philharmonic Society in 1870-71 were George T. Strong, president; E. Boehm, vice president; D. Schaad, secretary; J. G. Beisheim, treasurer; J. Leis, librarian, and Carl Bergmann, J. Mosenthal, F. Bergner, G. Gipner, G. Matzka, F. Herwig, directors.

The season's programs included only two Beethoven symphonies (the fourth and the eighth), Rubinstein's "Ocean" symphony (first time by the Philharmonic), Haydn's G major symphony (first time), Mozart's in D major, Raff's "Im Walde" (first time in America), Schumann's E flat, Schubert's "Unfinished," and Liszt's "Tasso." The overtures performed were by Wagner ("Tannhäuser"), Cherubini, Mendelssohn, Berlioz, Heinefetter ("Macbeth"), Mozart, Goldmark, Reinecke ("Aladdin"), Bargiel, Schumann ("Scherzo and Finale"), and Gade.

WARM weather always seems favorable to musical discoveries. The first discoverer in the field this summer is Dr. Edgar Istel, of Munich, who has picked up somewhere a fragment of an early symphony of Wagner, indisputably in the master's own handwriting. It is to be feared that this will make Professor Stein, of Jena, swell up and burst with envy, unless he can succeed in "discovering" three or four more Beethoven symphonies before the next concert season begins.

In a breezy letter to the Boston Transcript, H. T. Parker, its musical critic, writes from Paris of the plans for next season (as far as they are now known) at the Boston Opera. Among the singers new and old who will be members of the company next year are Ferrari-Fontana, the Italian tenor; Vanni Marcoux, the popular baritone; Danges, "the ablest of the younger generation of French baritones"; Muratore, "the most esteemed tenor in France in heroic parts"; Madame Cavalieri, Mary Garden and Madame Melba. It has not yet been definitely settled whether Zenatello and Madame Gay will rejoin the company, but there is likelihood that they will. As for additions to the repertory it has been definitely decided to produce Fevrier's opera "Monna Vanna"—a setting of Maeterlinck's likenamed play—for the first time in America in Boston, with Marcoux, Muratore and Miss Garden in the cast, and Caplet conducting. "Meistersinger" will be produced under the direction of Weingartner. Zandonai's "Francesca da Rimini," based on the libretto of D'Annunzio, will also, as previously announced in these columns, have its premiere in Boston. "As the list of tenors now stands for the new season, it is exceptionally comprehensive and promising; Mr. Ferrari-Fontana for Wagnerian and also for Italian parts of heroic and romantic mold; Mr. Clement for French parts, in which his elegance and finesse will have play; Mr. Martinelli for occasional appearances in Italian parts, in which his voice and young ardor tell; in all likelihood Mr. Zenatello, now at the height of rare and familiar powers; possibly Mr. Constantino for a few appearances 'for old times' sake," and Mr. Muratore for a newcomer of exceptional rank, interest and importance."

DAVID POPPER, the world's most noted violoncellist and composer for that instrument, celebrated his seventieth birthday in Budapest recently. He is the Liszt of the cello, having saved its repertory from degenerating into trashy supersentimental morceaux and tawdry transcriptions and variation arrangements. Gifted with melodic fertility of the most refined sort, and understanding thoroughly the modern harmonic scheme and its character, he possessed also a complete degree of musicianship and is a truly great performer on the instrument which he so essentially made his own. It is no wonder that with such advantages Popper widened the scope of cello technic, ennobled its character and made a lasting place for the knee fiddle in the rank of real solo instruments. Together with Davidoff, Popper stands head and shoulders above every other composer that ever wrote for cello, except a certain Johann Sebastian Bach. Popper teaches at the Landesakademie in Budapest, and is the musical idol of all Hungary, although he is by birth a Bohemian, having first seen the light of day in Prague.

ART has received a bitter blow in England. Asked by Aubrey Herbert, in the House of Commons, whether it is intended that naval bandmen who join as musicians shall, in addition to their duties as musicians, and, of course, their duties of keeping their own messes clean, be detailed for such work as coal-ing, scrubbing and keeping between decks clean, Dr. Macnamara, in a printed reply, states that "all men entered for service in ships' bands are enlisted as marines and trained as such in addition to their musical training. When embarked they are liable to perform any duties suitable for marines which the commanding officer of the ship may think fit to assign to them."

A STRANGE story comes from Rome, via the New York American correspondent of the Eternal City. He wires to his paper:

Rome, July 5.—The overture which Verdi wrote for his opera "Aida" and subsequently tore from the score, saying

he was not pleased with it, has been found after forty years and is now in the hands of Arturo Toscanini, of the Metropolitan Opera in New York.

The music, for which a steady search has been made for years, was found casually among some papers which Verdi's niece, Maria Verdi Carrara, once received for safe-keeping from her uncle. Toscanini, asked what he would do with it, replied:

"Verdi said he considered the symphony superfluous and replaced it by adding a few notes to the prelude of the first act. There is no record that this overture was used."

"My opinion is that unless this symphony reveals to us some new aspects of Verdi's art, it must be placed in the family archives and kept there."

The score comprises seventy-six thickly written pages in Verdi's handwriting and is dated December 23, 1872.

Not too much importance must be attached to such items of news as the foregoing. Even if the tale is true, the finding of an "Aida" overture means nothing as regards any change in the world's established acceptance of Verdi. The fact that Verdi did not publish the overture speaks for itself. Had there been in it any "new aspects" of his art he would have left it in the "Aida" score. Toscanini is too sensitive an artist not to appreciate such a point. The exhumation should not have been made and certainly not announced to the public. Verdi proved, in other ways, that he was a great self critic and his estimate of the "Aida" overture doubtless was correct.

TWO FAMOUS PEDAGOGUES.

A few days ago that famous "old master" of piano teachers, Theodor Leschetizky, of Vienna,



Photo by L. Sampson.
PROF. THEODOR LESCHETIZKY AND MALWINE BRÉE.

celebrated his eighty-third birthday and was the recipient of hundreds of telegrams and letters of congratulation from former pupils and other friends. A glance at the accompanying picture will show how hale and hearty the remarkable master still appears, notwithstanding his advanced age. This picture was taken especially for THE MUSICAL COURIER by Louis Sampson, of New York, a few days before Professor Leschetizky's birthday. It shows the famous pedagogue himself with Malwine Brée, who has been his first assistant for the last twenty-five years and who has shared with him in the musical education of many of the most prominent piano soloists of the present day.

ON the subject of "Temperament," Dr. C. W. Saleeby in a recent issue of the Pall Mall Gazette said: "Another gross abuse of the word occurs in the phrase 'artistic temperament.' Of course, this indicates a reality. There is the poet to whom the meanest flower that blows can give thoughts that do often lie too deep for tears, and there is the other kind of man. But one constantly hears the term used to palliate, or glorify, the fact that certain sorts of people can never be relied on to keep their prom-

ises, are selfish and unpunctual, never try to keep their temper, cannot be bothered to wash, forget to pay their bills in Cornwall, and are jealous of each other and everybody else. This has nothing to do with the temperament of a Ruskin or a Wordsworth; it only means that these people have been licked into shape, that they have been through no mill, are saturated with self esteem, and have not learnt self control. It need hardly be said that their 'artistic' excreta will be as worthless and ephemeral as themselves; but they bring grave discredit upon divine things, like music and poetry, the lovers of which should, therefore, never cease to repudiate them." It must have been among these unfortunates that Dr. H. J. Morris, of Chicago, found his types referred to in his lecture before the Chicago Congress of Alienists and Neurologists, as "artists, musicians and men of acknowledged genius," and declared by him to be "all victims of a high type of dementia." It is to be regretted that Dr. Morris did not read Dr. Saleeby's remarks before condemning all those "artists, musicians and men of acknowledged genius" to the limbo of insanity. If the alienist is really right in his grandiose normality of valuation, of course the artist is simply an excrescence. One would like to know what so noted an alienist thinks of art aside from the artist, real or feigned. "Many prefer to think that only the types censured by Dr. Morris attain a real sanity," says a London evening paper commenting on the subject, but adding as rather a bad aftermath of thought, "if one takes any other view of sanity than the acquiescence of the pig in its sty." And here again is confusion of thought on the real issue. What is an artist? There is no reason for London and Chicago to argue and spill good ink over the matter if the one understands the artist as simply an insane species of the feathered biped and the other side accepts that valuation seriously.

COMMENTING ON Vladimir de Pachmann's announced retirement, and the statement in an English paper that the pianist intended to live on his "enormous" fortune, Philip Hale says in a recent issue of the Boston Herald:

Mr. de Pachmann will be sixty-five years old next month. He has surely earned the right to rest, although his inimitable playing of Chopin's music has given pleasure to thousands during the last years. His fortune, however, is not enormous; neither is that of Mr. Paderewski. The latter has gained large sums by his concert tours, especially in this country, but he has lived like a prince—better than some of them—he has maintained a costly estate at Morges in Switzerland, and he has been most generous in contributions to Polish causes, charitable societies and needy individuals. Mr. de Pachmann's income, though large, has been smaller than Mr. Paderewski's. Though he has led a singularly temperate life he had saved comparatively little until a few years ago, for he, too, was easily persuaded to part with money, and he gave large sums to his children, whose mother is now the wife of Maitre Labori. Mr. de Pachmann's one weakness is his passion for precious stones. His collection is a valuable one. He used to have in a pocket while he played the piano a little box of beautiful gems and he would say that they aided him in producing the effects of color for which he is famous.

Great pianists as a rule do not amass the very large fortunes acquired by successful opera singers, but some of the smiters of the ivories have tucked away comfortable reserve funds, and as a rule, are conservative spenders and excellent financial managers. Liszt earned tremendous sums but gave them away and left hardly any money at his death. Rubinstein had some resources, but was by no means rich. It is difficult to think of any great contemporary pianist who is poor—a fact which speaks well for our times and seems to argue that the genius born to blush unseen no longer exists.

THERE is a musical festival in New York this summer, the festive spirit being brought about chiefly through the fact that there are no concerts to cover.



"Gladys Goo Goo Eyes or Harold Husky."

Synopsis of preceding chapter:

She laid down her copy of "How to Understand Music" and sighed contentedly. It had taken her nearly two weeks to get through the book and she had read many of the passages several times in succession to fix their exact meaning in her mind, for she was not musical.

But she was pretty, oh, so pretty, and she had a superb figure. And when one is oh, so pretty, and has a superb figure one does not have to be musical. One's face and figure are harmony enough.

Gladys knew that full well, but she was not sure that Harold did. Harold measured six feet and one inch, had very broad shoulders, Grecian features and wore shapely cut clothes. In other words, he was oh, so handsome.

At the moment Gladys laid down her book Harold closed his with a bang and rose from the hammock in which he had spent nearly all his waking hours for a fortnight, pounding into his obstinate brain the contents of the volume in his hand. He tossed it into the bushes with a grunt of satisfaction. The book fell title uppermost and any passerby could have read on its cover, "How to Understand Music."

Harold, as the reader may have guessed, was not more musical than Gladys, but of course our hero was not aware of it. A mischievous guest at the summer hotel had told Harold that Gladys was an expert understander and lover of music and hated men who could not match her knowledge of and enthusiasm for the art. The same mischievous guest had told Gladys the same thing about Harold. Although he never had spoken a word to Gladys he was in love with her, dating from his first sight of the dainty, fluffy creature. And Gladys loved Harold as quickly.

(CONTINUATION.)

Gladys stepped gracefully down from the verandah. Harold walked slowly away from the hammock. The mischievous guest, whom we will call Wolfgang Amadeus Wanamaker, although his real name is Arthur F. Foster, strode rapidly in the direction of the fountain, toward which Gladys and Harold were converging. (If the truth must be told, the hotel had no fountain, but only a horse trough. Fictional privilege, however, permits the euphemistic license.—The Author.)

Gladys, Harold and Wolfgang met, just as the hotel bus and its horse backed away from the fountain.

"How are you, Harold?" inquired Wolfgang.

"Hello, Fost—I mean, Wanamaker," greeted Harold, without betraying his real feelings.

"Oh, Miss Goo Goo Eyes," spoke up Wolfgang, quickly. "I wish to have you meet my friend Mr. Harold Husky. I think you two have much in common. Sorry I have to hurry away, but I'm going back to town on the 11.22. Good-bye. Hope you enjoy your vacation." And off he hastened.

"I have been particularly anxious to make your acquaintance," began Harold.

"Mr. Wanamaker has told me so much about you," answered Gladys.

"Isn't it warm today?" continued Harold.

"Yes—it must be awfully hot in town," ventured Gladys.

"Do you care to go down to the beach?"

"I was on my way there."

"So was I."

They walked to the beach together and sat in the sand.

"Isn't the murmur of the waves delicious?" spoke Gladys after many moments of appreciative silence.

"Just like the 'Ocean' symphony, by Mendelssohn."

Harold had been dreading to make the musical start and Gladys simply lacked the courage to do it. But now that the ice was broken, both felt easier though nervous. And they were very, very cautious.

"Do you think that a Neo-Romantic would have been as successful with a sea subject as Mendelssohn?"

Harold pondered a moment. "Well, there's Beethoven, for instance, with that symphonic poem of his 'Ocean thou Mighty Monster.'"

"I never thought of that," admitted Gladys. "It's a beautiful work, isn't it?"

"Awfully pretty, but I think that the da capo might have been a bit more sonata, don't you think?"

"I beg your pardon?" Gladys grew cold behind one ear and hot behind the other.

Harold's face set hard. "I say I think that the work is awfully pretty, but I think that the da capo might have been a bit more sonata," he repeated, and held his breath.

Gladys laughed breathily. "Oh, I thought you said 'stretto' instead of 'sonata.'"

"Of course not. If I had meant 'stretto' I wouldn't have said 'sonata,' would I?"

"Of course not." Gladys and Harold laughed long and uproariously.

"Nevertheless, the terms are nearly synonymous, aren't they?" It was Gladys who launched the shot.

"They are absolutely so to unmusical people, but you and I appreciate just such shades of difference, don't we?"

"Of course." There was a pause. Then Gladys plunged on. "To me, the most striking example of the stretto is Rossini's 'Aida.'"

"That's what I was telling my brother the other day. He's dreadfully unmusical. I love 'Aida.' It shows so conclusively the development of the nocturne from the earliest period to the adagio."

"It does, indeed. And yet, who but Wagner could have conceived such bel canto rhythm as there is in the second movement of 'Tannhäuser'?"

"My favorite Wagner opera is 'Fidelio.' I dote on the part where the woodwind blows over the Rhine."

"It is beautiful," admitted Gladys, glibly. "Wagner was a genius."

"Poör chap! To think that he had to starve to death. I can always picture his friend Mozart visiting him when poor Wagner lay on his deathbed, and saying to the doctor: 'Take off your hat; he's a genius.'"



A Silhouette of Wagner and Lingt.

(From the Melbourne Music and Dramatic News.)

"Isn't it just pitiful to think of Wagner, blind and hungry, writing his 'Requiem' as his life strength slowly ebbed away?"

"I never can think of it without a clutch at my heart. But how infinitely more sad is the spectacle of Richard Strauss selling the manuscript of his 'Erking' for only ten roubles."

"Francs, wasn't it?"

"No, Strauss."

"I beg your pardon?"

"I say that I never can think without a pang about Richard Strauss selling the manuscript of his 'Erking' for only ten roubles."

"But I believe it was francs."

"And I'm equally certain it was Strauss."

"Of course it was Strauss, but it was francs."

Harold wiped the perspiration from his forehead and out of his eyes. "I'm afraid I don't follow you," he gasped. "I know that Strauss was a Frenchman, and therefore I am convinced that he must have received francs, which is French money, for his work, and not roubles, which is German money."

Harold put away his handkerchief and smiled in joyful relief. "That's different. I thought you were speaking of César Francks, the composer."

A bright red spot burned on either cheek of Gladys. Her eyes snapped fire. Harold felt his spine turn to jelly.

(To be continued)

Another great musical novel, not published in serial form, and therefore not nearly so exciting as the thriller now running in this column, is by Harriette Russell Campbell, and from the press of Harpers. The work is entitled "Is It Enough?" A paper wrapper inclosing the book shows a picture of a tousled violin player standing and holding his bow in a manner never before seen on sea or land. Seated, is a girl with eyes as large as locomotive headlights. She

appears to be listening to the player with the faulty position and her expression is undeniably "soulful." At the end of the novel, on page 264, Jean Kontze, the fiddler hero, says to his wife, Hild: "It is true. I love you, my little one, and you are a good wife. Is it enough?" That is the origin of the title. The story presents a strange jumble of music, romance, and socialism, with music as the keynote, but handled very gingerly by the author, who seems to be wise enough to know her own limitations. She has some strangely old-fashioned ideas on the subject of genius, which she likes to imagine as flourishing best in sordid surroundings, with its possessor careless of personal appearance and born with an incurable dislike of the bath-tub. A genius who wears clean linen, keeps his nails manicured, and has no forelock falling picturesquely over his forehead, rarely is to be found in novels, especially when they are musical. "Is It Enough?" introduces its hero with this description: "He wore no tie, and his collar, even at a distance, gave an impression of being anything but fresh." A little later on one reads: "The day was hot, and the man's face was wet and dirty, his hair matted on his forehead." On the next page "he took off his hat and wiped his brow with a handkerchief so soiled that there was small choice between it and his face." A few days after Jean meets the heroine he presents himself to her gaze wearing no collar, "and in lieu of a collar-button the neck of his shirt was fastened with a shoe-string." A half-witted character named Mert, who lives in Beverly, Maine, is moved to admiration when he hears Jean play "a sonata by Tschaiakowsky." As the good Tschaiakowsky never wrote a sonata for violin, Jean must have been taking advantage of poor Mert—or perhaps of the author. At Beverly, Jean lives in an "untidy and neglected room." He refers to himself often as a genius and (as Wagner used to do) claims that the world owes him a living. Hild's mother wishes her to marry Jean, but she refuses until she hears him play some Beethoven, unaccompanied, if you please. She rushes into his room and exclaims: "I will do all you say. I will be good." They are engaged and Jean goes to New York to look for work. His habits do not improve in the great city. "He let his garments hang upon him until they would no longer keep out the cold. He wore the same blue tie, frayed and exposing its white cotton lining. His teeth and hair grew dingy through neglect, and his hands were seldom more than half clean." But his playing was miraculous. He made an old lady "sense and thrill to things she would have repulsed had they come to her in so concrete a form as a thought." He turned a room into a "palace of enchantment." He impressed the author as a "master of mystery." His music led "on and on" and "up and up." It raised Hild's "heart and soul, far above the 'level of daily life.' It 'promised unutterable things,' taught her to 'desire the unattainable,' the 'sternness of ages' was in its singing tones, it 'spoke a word out of eternity,' it bestowed 'glimpses of the unseeable,' and 'hints of the unknowable.' When Jean resorts to some figuring on the cost of high living, he does so on a "soiled envelope." He misses the clean garments he used to have once a week in Maine. He buys eggs by the dozen because it is cheaper that way, and then he forgets where he has put them "until the room begins to smell." He throws them away, "but the smell remains." The room is all bed, and the bed is "never fresh," for Jean "puts his feet on it." He searches in the top drawer of his bureau, turning over "piles of dirty collars, frayed ties," etc. He finally finds his bank-book, which he examines and then "figures carefully on a slip of dirty paper." Hild marries Jean, and unpacks the "untidy contents of his bag." When Hild goes to him for an important conversation she finds him with "his mouth full" and during the talk he puts "a huge portion of bread and cheese between his teeth." Jean composes a symphonic poem which has an "allegro" and a "scherzo." After Hild returns to New York from an out-of-town visit, she finds Jean "shabby and unkempt." She remarks kindly: "You ought to be tidier, Jean." Jean destroys the symphonic poem with the allegro and the scherzo and starts a new one. It is the way of genius. He tells Hild often that he is a genius. In a conversation at a musicale, Jean says that he thinks oratorio a finer form than Wagnerian opera, and furthermore believes development of the oratorio to be the music of the future. Hild and Jean have a disagreement and she leaves him, but remembers the hours she had spent "listening to the language beyond words" and so she goes back to him. She finds him in a small room, "in one corner an unmade bed, supporting huddled clothes of all descriptions. Soiled linen lay at her feet." Jean writes a socialistic opera which is a success. But on page 62, when he is dining out, he "lays down his fork and wipes his mouth" before he interrupts someone who is speaking. Wipes his mouth? Our author must be mistaken. At any rate, after reading the foregoing quotations, the reader will have a keen appreciation of the title, "Is It Enough." It seems to be more than enough, for Hild, at any rate.

Anton Door, the celebrated piano pedagogue of Vienna, celebrated his eightieth birthday not long ago. Leschetizky sent him a message reading: "Glad to note that you have

become of age. Wish you a long and successful career, lasting until you are an old man."

Mascagni says that his new opera, "Parisina," will not permit of a portly prima donna heroine, but needs a young woman of twenty, slim, delicate, and fascinating. Do you see the consequences?

Incidentally, Mascagni's method of composing "Parisina" was to submit his improvised melodies to his collaborator, D'Annunzio, who would invariably exclaim: "Well, very well indeed. Do not change a single note." Mascagni adds naively: "D'Annunzio does not know music, but he feels it in a strange manner."

American Musicians versus European.

[From the New York Evening Post, April 28, 1913.]

The recent production of Walter Damrosch's "Cyrano de Bergerac" has led an indignant critic in one of our weeklies, whose loyalty to things American exceed his discretion, to assert that this opera would have been an overwhelming success if its composer had only been a foreigner, or if it had but come before the Metropolitan's audience with the prestige of a European production. To this was added a general wail that was once frequently heard in the land, to the effect that there is no hope for any American composer or musician who has not got an unpronounceable foreign name, or been a favorite of kings and queens. The stamp of approval of Europe, it is asserted, not only is essential to success, but gives an ephemeral success to foreign composers who are not on their merits entitled to it.

To all of this we would enter a general denial. Whatever truth there may have been in it at one time, there is virtually none today. We now have in New York as discriminating a musical public as is to be found anywhere. It could in no wise be prevailed upon to slight an American composer of merit, for it is ever in search of musical novelties and is actually predisposed to favor home talent. Ample proof of this is seen in the success of MacDowell. His music made its way here into the affections of all music lovers before it found favor in foreign concert halls; and so did the work of Parker and Chadwick.

As a matter of fact, the American opera composer gets a hearing a little easier than a foreigner, as instanced by the performance of the work of a young Boston musician, whose several productions have wholly failed to interest the public. As for "Cyrano," the librettist, Mr. Henderson, has himself written of it that "it is not at all likely that any one will fall into the error of believing that Mr. Damrosch has added a masterpiece to the gallery of operatic creations." Unfortunately, the American public demands masterpieces, from whatever source they may come.

Let us suppose, however, that "Cyrano" had had the pathos, the charm, the originality, the dramatic power and force of "Madama Butterfly." Here was an opera, first produced as if it were an operetta, by an American opera company, which gave it week after week in a New York theater, and then toured the country with it. Does any one believe that this success was due to its Italian origin? Was it Puccini's name that achieved the operatic miracle of compelling the Metropolitan to take it up after it had had a theatrical success, and to give to its interpretation three such artists as Scotti, Farrar and Caruso? No, it was a masterpiece and it would, therefore, have had the same career had it been written by a Damrosch or a Parker or a Converse. Its popularity grows year by year; it is invariably given before crowded houses, and it is as much a fixture in operatic repertory as any modern opera that can be named. Finally, if things American were tabooed, would not its American plot have hurt it?

Coming to the performers, is it not true that some foreign artists who have come here with great reputations have fallen absolutely flat? Is not the Metropolitan Opera House known as the graveyard of foreign reputations? We could cite one artist at the opera, and two on the concert stage this winter, whose preliminary flourish of trumpets availed them not at all. On the other hand, artists like Ysaye, Kreisler and Madame Culp succeed immediately because of their superb art and for no other reason. On the other side of the Atlantic the discriminatory character of American musical judgment is clearly evidenced by the eagerness of foreigners to play and sing in this country. There are amusing cases on record of singers who have appeared at the Metropolitan, and, after one or two performances, were found wanting, and allowed to go, billing themselves in large letters abroad as "from the Metropolitan Opera House in New York." In the field of chamber music the Kneisel Quartet made its way to the front, not because its members had great foreign reputations or because they were foreign born, but because their work speedily won them international fame. Fannie Bloomfield Zeisler and Maud Powell would, we think, hardly credit their success here to their having studied abroad; and who can deny that a patriotic feeling and an American pride in their achievements have tremendously helped Lillian Nordica, Emma Eames and Geraldine Farrar? They succeeded because they were great

singers, and would have done so had each borne a name ending in "ski" or "ini." It is merely a question whether the musical merit and ability are there; if they are, success is certain. Moreover, it will not be long before artists wholly trained on this side of the ocean will achieve first class reputations at home before ever crossing the Atlantic.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Area 2923 R.
Cincinnati, Ohio, July 4, 1913.

Beginning with the second week of its season at the Orpheum Roof Garden, the summer organization of the Symphony Orchestra finds itself well placed and growing nightly in popularity. Julius Sturm, the principal cellist, will be the soloist at tonight's concert. The programs as announced for this week are much lighter in character and slightly shortened in comparison with those of the first week. A Strauss waltz, Herbert's Fantasy on Themes from "The Wizard of the Nile," selections from "Trovatore," melodies from "Tales of Hoffmann" and Lisolt's overture "Robespierre" are among the selections to be

1913-1914

MR. PADEREWSKI

MR. KREISLER

AND

MISS FARRAR (Oct. only)

DIRECTION: C. A. ELLIS,
SYMPHONY HALL,
BOSTON.

given tonight. Elsa Marshall Cox, favorably known locally as a soprano soloist of ability, was the vocalist appearing with the orchestra this week. Her first appearance was on the Wagner program, which constituted the second part of the Tuesday night schedule. She also appeared as the soloist Friday night. Mrs. Cox sang Elsa's Dream from "Lohengrin." An appropriate program was arranged for today, Friday, July 4, and preparations made for an unusually large audience. The Orpheum roof furnishes a fine vantage point from where the various pyrotechnical displays all over the city can be seen, and Mr. Leps arranged an ultra-popular program. Mrs. Elsa Marshall Cox again was the soloist and the instrumental feature was Herbert's "American Fantasy," with which the program closed. August Rodemann, principal flutist, appeared as the soloist Friday night.

The following programs were given at the popular concerts on the Orpheum roof with fifty members of the Cincinnati Symphony Orchestra, Wassili Leps conductor:

SUNDAY, JUNE 29.

Overture, La Gazza Ladra.....Rossini
Valse de concert, Wiener Blut.....Strauss
Fantasy on Themes from The Wizard of the Nile.....Herbert
Overture, Robespierre.....Litolff
Selections from Il Trovatore.....Verdi
March from Queen of Sheba.....Gounod
Overture, Ruy Blas.....Mendelssohn
Cello solo.....

Julius Sturm.

Melodies from Tales of Hoffmann.....Offenbach

MONDAY, JUNE 30.

Overture, La Dame Blanche.....Boildieu
Flute solo.....
August Rodemann.
First Rhapsodie.....Liszt
Overture, Zampa.....Herold

Valse de Concert, Artists' Life.....Strauss
Selection, William Tell.....Rossini
Overture, Masaniello.....Auber
Serenade.....Schubert
Three dances from Henry VIII.....German
Morris Dance.
Shepherd's Dance.
Torch Dance.

TUESDAY, JULY 1.

Soloist, Elsa Marshall Cox, soprano.

Overture, Stradella.....Flotow
Intermezzo and Aragonaise from Dances of the Pyrenees.....Heckscher
In Foreign Lands—Germany, Italy, Hungary.....Moszkowski
WAGNER PROGRAM.
March, Tannhäuser.....Wagner
Song, To the Evening Star, from Tannhäuser.....Wagner
Trombone solo, Karl Kohlmann.
Venusberg Music, Tannhäuser.....Wagner
Gesang der Rheintochter aus Götterdämmerung.....Wagner
Elsa's Dream, from Lohengrin.....Wagner
Elsa Marshall Cox.
Verwandlung Music and Finale from Act I from Parsifal.....Wagner

WEDNESDAY, JULY 2.

Overture, Coriolan.....Beethoven
Spring Song.....Mendelssohn
La Folia (Spanish suite).....Lacombe
The Bullfighters.
Under the Balcony.
In the Arena.
Scene Napolitaine.....Massenet
Loir du Bal.....Gillet
Intermezzo, Nala.....Delibes
Phaeton.....Saint-Saëns
Overture, Phedre.....Massenet
Chaconne.....Durand
Gavotte, Mignon.....Thomas
Suite, Carmen.....Bizet

THURSDAY, JULY 3.

Overture, Magic Flute.....Mozart
Valse de Concert, from The Bat.....Strauss
Second Polonaise.....Liszt
Overture, Ruslane et Ludmilla.....Glinka
Kammenoi Ostrow.....Rubinstein
Caprice on Spanish themes (Alborada, Variations, Scene
e canto Gitano, Fandango asturiano).....Rimsky-Korsakoff
Caprice, Italien.....Tchaikowsky
Chant San Paoles.....Tchaikowsky
Coronation March.....Tchaikowsky

FRIDAY, JULY 4.

Soloist, Elsa Marshall Cox, soprano.

Overture Jubilee, ending with America.....Weber
Valse de Concert, Neu Wien.....Strauss
March, With Pomp and Circumstance.....Elgar
Overture, 1812.....Tchaikowsky
Introducing: The Marsaillaise and the Russian National Anthem.
Second Hungarian Rhapsodie.....Liszt
Tannhäuser March.....Wagner
Fantasie, Aida.....Verdi
Micaela's Arie.....Bizet
Elsa Marshall Cox.
American Fantasy.....Herbert
Marching Through Georgia, Way Down Upon the Suwanee
River, The Girl I Left Behind, Dixie Land, Star-Spangled
Banner.

SATURDAY, JULY 5.

Overture, Poet and Peasant.....Suppe
Intermezzo from Jewels of the Madonna.....Wolf-Ferrari
Berceuse, Jocelyn.....Godard
Dragon Fly.....Strauss
Hungarian Dance.....Brahms
Overture, Semiramide.....Rossini
Humoresque.....Dvorak
Valse de Concert, Wine, Women and Song.....Strauss
March from Babes in Toyland.....Herbert
Overture, If I Were King.....Adam
Prize song, Meistersinger.....Wagner
Violin solo, Mr. Heermann.
March, Slav.....Tchaikowsky

Mrs. Wassili Leps and daughter, of Philadelphia, have arrived in Cincinnati to join Mr. Leps, who is conducting the popular season for the Cincinnati Symphony Orchestra at the Orpheum Roof Garden. Mr. Leps has established himself at the Alms Hotel, where his family will reside during the summer engagement.

JESSIE PARTON TYREE.

Goodson Presents Bouquet to Melba.

At a reception given to Madame Melba on Tuesday afternoon, June 24, by the Three Arts Club in London, which has now become quite a feature in the musical, literary and dramatic life of that city, the famous diva was presented with a beautiful bouquet of pink roses by the famous pianist, Katharine Goodson, in the name of the club. There was a distinguished gathering representative of the three arts, and at the end of the reception Madame Melba, who is an associate member of the club, made a short and gracious speech in thanks for her warm welcome.

Umberto Sorrentino's Activities.

Umberto Sorrentino, the young Italian grand opera tenor, has been busy making Kinetophone records for the Edison Company. July 1 he left for a month's vacation in and around Bridgeport, Conn. August 2 he sails for Europe and September 16 returns to the metropolis. He then sings in New England, followed by New York appearances, chief of which is an appearance as soloist for the Rubinstein Club.

BOSTON

'Phone 5554 R. B.
108 Hemenway Street,
Boston, Mass., July 5, 1913.

Friends in this city have received announcement of the marriage of the Boston singer, Anna Miller Wood, to Frederic Hall Harvey, of Galt, Cal., which ceremony took place at All Souls' Church, in Berkeley, Cal. The bride's brother, Willard Wood, gave her in marriage. Mary Pierce was her only attendant and Murray Warner, of Shanghai, China, acted as best man. Both Mr. Harvey and Mr. Warner are graduates of Tech class of 1893. Mr. and Mrs. Harvey will make their home at Galt, after an extended trip to Alaska and British Columbia.

In connection with the engagement of Alfred Holy, of Vienna, as first harpist of the Boston Symphony Orchestra, it is interesting to know that since the death of Mr. Schuecker, the management of the Boston Symphony has had over 200 applications for the place, some coming from as far West as San Francisco and as far East as Bucharest. Rome and St. Petersburg also had candidates for the position.

The Symphony Hall "Pop" concerts concluded their most successful season on July 3 with an appropriate "Patriotic Night." The other special night of the week was "Italian Night" on June 30.

Otto Urack, assistant conductor of the Boston Symphony Orchestra, and Irma Seydel, the young violinist, furnished the following program at the benefit concert given on board the Friedrich der Grosse, June 14, two nights before she docked at Bremen: Overture to "Tannhäuser"; second and third movements Bruch G minor violin concerto; "Wotan's Farewell" and "Magic Fire" music from "Walküre"; violin solos, "Nacht," Otto Urack; Brahms' Hungarian Dances, No. 7 and 8; waltz, "Acceleration," Johann Strauss. BLANCHE FREEDMAN.

Albert Lindquest's Many Engagements.

Albert Lindquest, the brilliant young American tenor, who will appear this coming season under the exclusive management of Gertrude V. O'Hanlon, of Chicago, entered a musical career two and one-half years ago when Alessandro Bonci, the famous Italian tenor, heard Mr. Lindquest sing with a group of college boys at the University of Chicago, where he was a student in his sophomore year, and where Mr. Bonci was giving a song recital. Bonci advised the young singer to study immediately and enter the career of a grand opera tenor.

Following the great tenor's advice, Mr. Lindquest gave up the university course, and is now considered one of the coming American tenors. He already has filled four engagements with the Minneapolis Symphony Orchestra, and

was given the leading tenor role in the pageant of "Darkness and Light" at the Auditorium Theater, Chicago, where he sang the part of the missionary for five weeks with a large orchestra under the direction of Harrison Wild. Mr. Lindquest has also been engaged for next season at Sinai Temple, Chicago, under the direction of Arthur Dunham, and the young tenor was also offered the



ALBERT LINDQUEST,
Tenor.

post as one of the leading tenors of the Ravinia Park grand opera season, but on account of some summer engagements already made, he was compelled to decline, but probably will be heard at the park next year.

Gertrude V. O'Hanlon has reported several important engagements for this young artist, whose dates will appear in a later issue of this paper.

Olitzka to Sing with Canadian Opera Company.

Rosa Olitzka, the Russian contralto, is to sing with the Canadian Grand Opera Company this coming season. Madame Olitzka will appear in the roles of Ortrud ("Lohengrin"), La Cieca and Laura ("Gioconda"), Dalila ("Samson and Dalila"), Azucena ("Trovatore"), Amneris ("Aida"), Fides ("Prophète"), and Orfeo ("Orfeo and Eurydice"). This will cover a period of eighteen weeks. The remaining time Madame Olitzka is free to devote to concert work.

Already she is engaged for a festival concert at Boston, August 18. Among several other important engagements is a probable appearance at the Ocean Grove (N. J.) festival, August 10.

Dr. Lloyd, of London, says Caruso's very bones are musical. Those 2,000 "bones" a night he received in the United States are musical also.—Houston Post.

Cynthia—Dorothy and Gladys are going to sing a solo now.
Mrs. Gay—Why, how can they sing a solo?
Cynthia—Oh, Gladys has no voice.—Woman's Home Companion.

Haggerty-Snell's Studio Recital.

An appreciative audience listened to the well rendered program, furnished by Charles Norton Hunt, baritone, assisted of Matibelle French, reader, and Winnie Davis Hardin, pianist, in Ida Haggerty-Snell's studio, 210 West 107th street, New York, last Thursday evening, July 3.

Mr. Hunt has studied only six months, but he sang with taste and skill that satisfied even his most hopeful friends. His voice is rich and sympathetic, full of pathos, without a harsh note in the whole compass, which is nearly three octaves. In graphic interpretation and distinct enunciation, Mr. Hunt excels also, all of which reflects the greatest credit on the method of his teacher, Madame Haggerty-Snell.

Matibelle French sustained her reputation. In her reading she is temperamental and artistic, and showed wonderful capability in her "Annabel Lee." She was most happy in changing from grave to comic, as was proved in her "Smith's Tongue-tied Boy."

Winnie Davis Hardin captivated her audience in the rendition of her piano selections. She has power and grace and makes the piano a living creature that eloquently tells its joys or sorrows. Miss Hardin disclosed a technic, temperament and ability which have reached a stage of rare excellence. She is director of Missouri Christian College, Camden, Mo.

Madame Haggerty-Snell's musicales are always happy events. She is, first of all, a splendid teacher, next an entertainer of unique ability and her Southern hospitality possesses one with an interest that makes him feel that the entertainment is partly his own.

The program follows:

Vocal solos—	
The Perfect Day	Jacobs-Bond
When Love Is Done	MacLean
Dreams of Long Ago	Caruso
Mr. Hunt.	
Reading—	
My Ship's at Sea	Wilcox
Dorothy's Musn'ts	Wilcox
Miss French.	
Piano solo, Polonaise in A flat	Chopin
Miss Hardin.	
Vocal solos—	
I Hear You Calling Me	Marshall
The Rosary	Nevin
Absent	Metcalf
Mr. Hunt.	
Reading—	
Anabel Lee	Poe
Smith's Tonguetied Boy
Miss French.	
Piano solo, Valse in E, op. 37	Moszkowski
Miss Hardin.	
Vocal solos—	
Good-bye, Sweet Day	Vannah
O Promise Me	DeKoven
Mr. Hunt.	

Hulsmann Trio Bookings.

The two juvenile pianists, Helen and Constance Hulsmann, and Marie Hulsmann, soprano, are booking engagements as a trio and separately for the leading musical organizations of the country.

"I understand she sings?"
"Yes, but in spite of that she retains her popularity."—Detroit Free Press.

ALICE ELDRIDGE

PIANIST
Address: RICHARD NEWMAN, Steinert Hall, Boston, Mass.

FLORENCE DURYEA

VIOLINIST
Address 51 W. 76th St. New York

Priscilla WHITE

Teacher of Singing
402 Pierce Building
BOSTON - MASS.

CLARA TIPPETT

TEACHER OF SINGING
132 Pierce Building Boston Mass.

ELIZABETH CUNNINGHAM

SOPRANO
Formerly of Boston Opera Co.
Available for Concert, Oratorio, Recital ROOM 10, 177 HUNTINGTON AVENUE, BOSTON

STEPHEN S. TOWNSEND

BARITONE SOLOIST
TEACHER OF SINGING
Lang Studios: 6 Newbury St., Boston

HULTMAN-McQUAID SCHOOL OF MUSIC

443-445-446 DAY BUILDING, WORCESTER, MASS.
(Mr. Hultman's Boston Studio 516 Huntington Chambers)
PAUL HULTMAN, Piano MARGARITE McQUAID, Viola, Theory ROBERT MOROSINI, Vocal
JOHN NORMAND, Cello SIGNE WIDELL, Elocution

ANTHONY

PIANIST
STEINERT HALL, BOSTON

Mr. & Mrs. HUBBARD

Vocal Instruction
Symphony Chambers Boston

Mme. de BERG-LOFGREN

Teacher of Voice "Garcia Method." Recital, Oratorio and Opera
Address 78 Westland Avenue, Boston Tel. 2565 N-Buck Bay

ETHELYNDE SMITH

SOPRANO
488 Cumberland Ave. Portland, Me.

FOX-BUONAMICI

SCHOOL OF PIANOFORTE PLAYING

KATHERINE LINCOLN

SOPRANO
Vocal Instruction
Special Summer Course Beginning July 1—Tuesdays and Fridays
Write for appointment
Pierce Building Boston

ELIZABETH TOPPING

Solo Pianist in Teacher
Residence Studio
828 West 114th St.
Phone 3252 Kensington

N. WATERMAN

STUDIO: New Century Building

The Faelten Course

embraces every detail of modern pianism, both in technique and in theory. Faelten Piano-forte School, Carl Faelten, Director, 30 Huntington Avenue, Boston.

GUSTAV STRUBE

CONDUCTOR—COMPOSER—VIOLINIST
Residence Studio: 78 Salisbury St. Phone 5639 W-B. O.

SUMMER SCHOOL OPENS

JUNE 9th
Steinert Hall, Boston

SOPRANO

Vocal Instruction
Special Summer Course Beginning July 1—Tuesdays and Fridays
Write for appointment
Pierce Building Boston

BARITONE

Oratorio, Recital and Opera
Teacher of Singing
177 Huntington Avenue, Boston

CHICAGO

Chicago, Ill., July 6, 1913.

Hazel Raymond, pianist and pupil of Georgia Kober, will play the following program next Tuesday evening, July 8, at a reception to be given by the Sherwood Music School in the studios of the school:

Sonata, E minor, op. 7 (first movement).....	Grieg
Arabesque No. 2.....	Debussy
Waltz, E minor.....	Chopin
Hexentanz.....	MacDowell
March Grotesque.....	Sinding
Mazurka.....	Felix Borowski
Meditation from Thais.....	Massenet
Herbert Kirschner.	
March, Mignon.....	Poldini
Pierette.....	Chaminade
Concert Waltz.....	Wieniawski
Melody.....	Dawes
Perpetual Motion.....	Ries
Herbert Kirschner.	
Danse Macabre.....	Saint-Saëns
Wedding Cake.....	Saint-Saëns
Miss Raymond and Miss Kober.	

Gertrude V. O'Hanlon was, during the week, in St. Louis, Mo., where she booked several of her musical attractions for the coming season.

In a program given by the Playgoers Club, of Chicago, on June 16 and 17, Mr. and Mrs. Frederik Frederiksen, violinist and pianist, rendered the Grieg Sonata No. 3 in C minor, second and third movement. Mr. Frederiksen played the "Elegie" by Sauret and Brahms' Hungarian Dance. Both met with their customary success.

Clarence Eidam, pianist, won another big success when appearing before the Indiana State Teachers' Association at Marion, Ind., last week. The critics were unanimous in their praise. Following are the verdicts of two of the most prominent papers in that locality:

One of the really big men of the program was the pianist, Eidam. His work on the piano was a marvel to every one and it is a safe

assertion that his superior has never been heard in this city. Mr. Eidam is a success as a pianist for the simple reason that his ability is natural, not acquired. He proved this time and again and throughout the evening he appeared as perfect ease. The rhapsodie (Dohnanyi) was beautiful, but did not serve to show the artist to the best advantage, so that it remained for him to execute the octave etude (Sauer) which showed him to be the artist he really is. For his second group Mr. Eidam played a valse, nocturne, and the polonaise (A flat) by Chopin. Mr. Eidam displayed rare execution and technique played with the temperament of the true artist.—The Marion Daily Chronicle.

Clarence Eidam in two groups of solos displayed a brilliant technique and a style of playing which aroused the enthusiasm of his hearers. His numbers were given in a most musicianly manner.—Marion Leader Tribune.

James Sheehan and Guy Hardy, of the Chicago Grand Opera Company, have returned this week after an enjoyable holiday in the Bermudas.

Manager Ernest L. Briggs will leave the end of the week for New York City and the East.

Word has been received from Carolyn L. Willard from Union City, Mich., where she will teach during the summer months, to the effect that she has been entertaining some of her Chicago friends. Miss Willard has already started with her class and says she has "all earnest students."

Leon Sametini, who has rapidly acquired a reputation as one of the most popular violinists in Chicago, will give a series of concerts during the coming season. Since this young artist's great success as a soloist with the Chicago Symphony Orchestra, his services have been in active demand for concerts and recitals before various musical clubs, and Manager Ziegfeld already has accepted a number of these engagements. At Sametini's first appearance in Chicago in Orchestra Hall, with Madame Schumann-Heink and Carolina White, he gained no less favor. At Orchestra Hall again he created a furore by his playing of the Brahms concerto with Frederick Stock and the orchestra. Later at the Auditorium he played the Wieniawski concerto in D minor and again the Mendelssohn E minor concerto, the Saint-Saëns Introduction and Rondo Capriccioso, with Cleofonte Campanini and the Grand Opera orchestra organization.

Marion Green has been engaged by Gertrude V. O'Hanlon as baritone with her Metropolitan Operatic Quartet.

Howard Shelley, press representative both in Philadelphia and on the road for the Chicago Grand Opera Company, will leave for Europe next Saturday. Mr. Shelley will be back after a few weeks spent among his friends in Paris and London.

Walter Spry and Mrs. Spry left last Monday evening, June 30, for Lake Crystal, Mich., where they will enjoy their summer vacation.

Saturday morning, July 5, the American Conservatory of Music presented Edna Cookingham, pianist, and Charles La Berge, baritone, in the following program at Kimball Hall:

Sonata, op. 57.....	Beethoven
Miss Cookingham.	
I Am Thy Harp.....	Woodman
Love Is a Bubble.....	Allitsen
From Monte Pincio.....	Grieg
I Am a Roamer Bold.....	Mendelssohn
Mr. La Berge.	
Walderauschen (Forest Murmurs).....	Liszt
Scherzo.....	D'Albert
Miss Cookingham.	
Droop Not Young Lover.....	Handel
The Asra.....	Rubinstein
Greek Love Song.....	Lehmann
The Double.....	Schubert
Mr. La Berge.	
Fledermaus Walzer.....	Strauss-Schuetz
Miss Cookingham.	

Cleofonte Campanini has signed a three years' contract with Cyrene van Gordan, an American contralto. Miss

MISS O'HANLON

PRESENTS

PETERSON Edna Gunnar

PIANIST

(Mason & Hamlin Used Exclusively)

GANNON Rose Lutiger

CONTRALTO

BORROFF Albert

BASSO

Lecture Recitals, Concerts, Oratorios

BUTLER Hanna

SOPRANO

—Available 10 recitals in Costume

LINDQUEST Albert

TENOR

BEETHOVEN TRIO

MISS M. JENNETTE LOUDON

Pianist

OTTO B. ROEHRBORN

Violinist

CARL BRUECKNER

Cello

—AND—

Metropolitan Grand Opera
QuartetteExclusive Management: GERTRUDE V. O'HANLON
CABLE BLDG., CHICAGO

van Gordan is now preparing several roles which she will sing during the coming season with the Chicago Grand Opera Company. She was born in Cincinnati and received a large part of her musical training there; therefore she is an American singer.

The following article, signed by Leslie Grossmith, a resident musician, will enlighten some of the readers of THE MUSICAL COURIER on the origin and growth of rag time:

I notice quite a lot of comment on rag-time and other dance rhythms lately, but none seem to give it its proper significance. I would like to give my view, which is formed from mere observation rather than technical exactitudes. I have been fortunate enough to see and hear the native dance and music performed by the aborigines of white, red, black and yellow races in their own countries. Every race has its own primitive dance and music from which the science has developed to its present day attainments. It seems the further we wander from the original primitive laws to convey modern ideas and requirements, the nearer we are obliged to return to the native element in order to find out where we are.

In the whole history of man no race seems to have existed without its inseparable dance and music which forms so important a part of its constitution. Natural music, in fact, almost everything that is natural, comes from the peasantry.

America has an abundance of natural and primitive music and dances derived from the red and black races of the country. The influx to this country from all parts of the world of peasantry has caused a sort of new white race to come into existence, primitive in art, to a great extent, though not primitive in the same sense as the colored aborigines.

The musical scientists and artists are practically not required in a new country until industry is well established and cultivation advances.

The laws of nature compel this new race to give vent to its feelings. Development of dance and music is inevitable. Harmony, which the primitive native has never heard, will naturally be used; in fact, modern harmony (modern to the peasants) will be employed. In this music will be reflected the character of the people to which it belongs and by whom it has been brought into existence. With what can you describe the easy going, jolly nature of the American peasant.

Rag-time, turkey trot and other dance rhythms is the only answer. Few things are given to the world and remain there without a psychological reason.

In my opinion, rag-time is not a mere invention. It is an indispensable growth, which serves its own purpose among the people, taking its place in the history of primitive and peasantry music.

Mary Ann Kaufmann, soprano, and Marion Green, basso, gave a joint recital last Monday evening, June 30, at the Leon Mandel Assembly Hall, under the auspices of the University of Chicago. Both artists won much applause for the excellent renditions of their selections.

Last Saturday morning, July 5, the American Conservatory of Music presented Edna Cookingham, pianist, and Charles La Berge, baritone, in a joint recital at Kimball Hall.

RENE DEVRIES.

BUSH TEMPLE CONSERVATORY

N. CLARK ST. AND CHICAGO AVE., CHICAGO
Mr. Kenneth M. BRADLEY, Director

SUMMER NORMAL—June 23 to July 20, 1913

Classes in Technique, Ear Training, Harmony, Teaching Material and Methods, Musical History, Interpretation, Analysis, Round Tables, WEEKLY RECITALS AND LECTURES.

Special Courses in Expression, Dramatic Art, MUSIC, Languages, Public School Music. Conducted by an unsurpassed faculty including: Mrs. Juliette Bivins-Rice, Mr. Harold van Miskwitz, Mr. Guy Herbert Woodard, Mr. Emil LeBlanc, Mr. Frank B. Webster, Mrs. Justine Wagoner, Miss May Julia Riley, Mr. Ernest O. Todd, Miss Eleanor Smith, Miss Adelaide O. Lewis, Mr. Edgar A. Holman, Mr. Edward Dvorak.

Students wishing to engage private lessons with any of the above named Artists, should make application in advance. The Bush Temple Conservatory announces that MISS GRACE STEWART POTTER, who has spent five years in Europe with Leschetizky and Busoni and has met with triumphant success in her recent Concert experience, will return to America in May and will accept a limited number of students. For catalog and special literature address: Mr. Edward SCHWENKER, Registrar.

WORKS OF

ELEANOR EVEREST FREER

Pronounced by authorities as the very best recent contributions to modern musical literature. Published by

WILLIAM A. KAUN MUSIC CO., 90 Wisconsin St., Milwaukee, Wis.
WILLIS MUSIC CO., 137 W. Fourth Avenue, Cincinnati, Ohio.
CHURCH, PAXSON & CO., 1367 Broadway, New York.
CLAYTON F. SUMMY CO., 64 E. VanBuren St., Chicago, Ill.

Luella STEVENSON (TEWKSBURY) SOPRANO
Address: 4439 Berkeley Avenue, Chicago
Telephone, Oakland 1578

CELÉNE LOVELAND Pianist

1384 East 63rd Street Chicago
Phone Hyde Park 3332

CHILSON-CHIRMAN

MARION GREEN

THOMAS N. MAC BURNEY

Mr. and Mrs. Herman DEVRIES

Vocal Teachers, in Europe from June 20 to Sept. 10, 1913.
Paris address: 39 Avenue des Champs Elysees. For terms during Mr. and Mrs. Herman Devries' absence apply to Mrs. Mercedes Devries-Schmit, Secretary and Registrar, 519-525 Fine Arts Building, Chicago

SOPRANO
Soloist at Worcester Festival 1911-12
Personal Address: 4605 Sheridan Road, CHICAGO
Exclusive Management: Gertrude O'Hanlon, Cable Bldg., Chicago

BASSO CANTANTE
Auditorium Building, Chicago
Home Phone Ravenswood 5774
Studio Phone Harrison 4866

BARITONE
Voice Production, Song Recitals
Three years assistant to Frank King Clark
Suite 609 Fine Arts Building, Chicago, Ill.
Phone Harrison 6868

WALTER SCOTT

Planist - Teacher and Coach

3rd SEASON WITH LESCHETIZKY SPECIAL SUMMER RATES
Vienna address: Severin Schreber Gasse 25/4 Vienna XVIII
on Turkenstrasse Park

Home address: Canton Jct., Mass., U. S. A.

New Series of Concerts for Chicago

Ernest L. Briggs, manager of the Briggs Musical Bureau of Chicago, Ill., is unusually busy for this season of the year, preparing engagements for the fall. Mr. Briggs expects to be in New York July 14 to 16, and in Boston, from July 17 to 19, for the purpose of completing arrangements for the Briggs course in Chicago, which will be augmented by additional engagements in the Central West for the artists who are to appear in the Chicago series. This series will be given at the Fine Arts Theater principally on Sunday afternoons.

Raymon Blanchart, baritone of the Boston Grand Opera Company; Jennie Dufau, soprano of the Chicago Grand Opera Company; Madame Berat, Mabel Riegelman and Alice Eversmen of the Chicago company also plan to appear in this series. The Briggs Bureau announces on its list for the coming season, Raymon Blanchart and Dr. Lulek, baritones; Jenny Dufau, Mabel Highsmith, sopranos; Madame Olitzka (by arrangement with R. E. Johnston), contralto; Sametini, violinist; Rudolph Reuter, pianist; Butkiewicz, Russian dancer; John Hoffman, tenor; the University Trio; Jacobs String Quartet, and others.

The Briggs Bureau has grown rapidly during the past season. Through Ernest L. Briggs's untiring efforts while connected with the Chicago Evening Post, this bureau has gained considerable fame.

The first two artists were George Hamlin and Anton Foerster. Mr. Briggs worked for these artists some time before he decided to open offices in the Steinway Hall Building. In May the bureau moved to new and larger quarters in the same building, and during the past six months the staff has been increased. Edith Barnes, formerly of the original company of the Ben Greet Players, is in charge of the courses which the bureau installs as local managers wherever clubs have not sufficient funds to secure the artists required; she also attends to the bookings for women's clubs. Leon Munroe, who has had experience throughout the Central West in booking musical artists, and who has managed courses in Iowa, Nebraska, Indiana and other States in the Central West, is to handle the Chicago recitals; he will also do some of the road work. For the most part the field work will be done by Mr. Briggs himself.

The bureau is now running summer courses, the first of which begins next week in Oconomowoc, Wis., introducing six artists in three concerts. The International Artists' Company, headed by Van Vliet, cellist, and Butkiewicz, Russian dancer, with Edith Roberts, soprano, and Lena Palmer, pianist, has just finished a successful two weeks in Cincinnati.

Arrangements are now being made to increase the three branches of the business—the arrangement of tours with musical clubs and local managers, the Chicago local recital course, and the courses managed directly by the bureau for local clubs. The office in Chicago also arranges church and choir positions for musical artists, secures positions for teachers and books musical artists for engage-

ments with concert companies as well as handling the concert business.

Recital by Bergey Pupil.

Mr. and Mrs. Theodore S. Bergey presented Nella Bosen, a soprano and pupil of Mr. Bergey, in recital on Friday afternoon, June 20, in the Bergey studios, Fine Arts Building, Chicago, Ill. This was a farewell recital in honor of Miss Bosen before her departure for Europe.

Miss Bosen was assisted by Leslie Voightmann, tenor, and Florence Benson, pianist, both pupils of the Bergey school, in the following program:

On the Mountain.....Grieg
Arietta.....Grieg
Whirl of the Dances.....Grieg

Miss Benson.
Fiori che Langue.....Rotoli
Connais tu le Pays, from Mignon.....Thomas
Miss Bosen.

The Maiden in Grey.....Barnicot
Oh! That We Too Were Maying.....Nevin
Miss Bosen and Mr. Voightmann.

Polonaise, E major.....List
Miss Benson.

Midsummer Day Dream.....Bingham
Three Green Bonnets.....D'Hardelet
June.....Downing
He Told Me So.....Bischoff

Miss Benson.
Lance Duet, from Hansel and Gretel.....Humperdinck
Misses Benson and Bosen.

Mr. Bergey has decided to teach all through the summer months in his studios in the Fine Arts Building. The



Photo by Matzene, Chicago, Ill.
THEODORE S. BERGEY.

large class which will remain with him during the hot spell warrants his staying in town this summer.

Max Jacobs String Quartet.

The Max Jacobs String Quartet has been reorganized, and will be under the management of the Briggs Musical Bureau of Chicago, who will arrange three tours next season (Western, Southern and Pacific Coast towns).

The personnel of the Jacobs Quartet, besides Max Jacobs, first violin, is as follows: Hans Queyer, second violin, who studied with Arno Hilf in Leipzig, and played in the Gewandhaus concerts under Nikisch, and also played first violin under Campanini at the Manhattan Opera House. Wm. Eastes, viola, who was first viola of the Glasgow Orchestra under Dr. Cowen, and for the past few seasons first viola of the Montreal Opera House, Canada. James Liebling, who toured Australia last season with De Cisneros and gave a recital at Aeolian Hall, New York, where he met with great success. The quartet is holding rehearsals daily during the summer and will give their first concert in Long Branch, N. J., September 27. A series of three Sunday afternoon concerts is planned for next season at Aeolian Hall.

Mihr-Hardy-Dufft Recitals.

Caroline Mihr-Hardy, soprano, and Dr. Carl E. Dufft, baritone, are to join forces this season in a series of joint recitals. This combination of voice and art is an unusually attractive one, and should bespeak a most successful season for both of these well known New York artists.

Some interesting programs will be presented. Especial features will be an all English program and one entirely by American composers. The first New York appearance will take place early in the fall. Already many engagements are reported to have been made.

George GARRE

TENOR
18 East 10th St. Tel. 2927 Stuyvesant New York

HUGHES

LESCHETIZKY'S
Former Assistant
Schweigerstr. 2 Munich
HELENE MAIGILLE AUTHORITY ON BEL CANTO
Summer Season: July 14 to August 23rd
THE VON ENDE SCHOOL OF MUSIC
58 West 90th Street Write for information New York

Mrs. PERCY JAMES SMITH

Soprano
Concerts, Recitals, Musicales
ADDRESS CARE MUSICAL COURIER
C. SALZEDO SOLO HARP METROPOLITAN
HARP CONCERTS AND RECITALS OPERA ORCHESTRA
MANAGEMENT: F. O. RENARD
216 West 70th Street New York

Christine MILLER

CONTRALTO
In Europe until
Oct. 1, 1913
Address: Care of American Express Co., Paris
Management: HAENSEL & JONES, Aeolian Hall, New York
CAROLINE
MIHR-HARDY
SOPRANO
Address: JOHN BELL, Mgr. 204 WEST 94th ST., NEW YORK Telephone 2408 River

REINALD WERRENRATH

BARYTONE
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street. - - New York
Walter Henry HALL
Director Choral Music Columbia University
Conductor Columbia University Festival Chorus
Address, 49 Claremont Avenue Phone, Morning, 7070

BAERNSTEIN-RECNEAS

TEACHER OF SINGING
New York: 133 West 80th Street
Tel., 3786 Schuyler

JOHN McCORMACK

Celebrated Irish Tenor
Just closed a \$200,000 Tour. Returns
for February, March and April, 1914.
Always and only under
Personal management of CHAS. L. WAGNER, 1451 Broadway New York

FLORENCE TRUMBULL

PIANISTE
Vorbereiterin (ASSISTANT) to Theodor Leschetizky
Vienna, XVIII. Gantz Gasse 125

J. FRED WOLLE

ORGANIST
Management, The Wolfsohn Musical Bureau
1 West 34th Street, New York

Jaime Overton

VIOLINIST
Season 1913-14 MANAGEMENT: ANTONIA SAWYER
1425 BROADWAY NEW YORK

GIORGIO M. SULLI

Teacher of Carmen Melis, Clara
Clemens, Mme. Martika de Eschmann,
Reinhold von Warlich, Mario Sammarco,
Lena Mason, Tarquinia Tarquini and
other well-known singers of Grand Opera
or Concerts.
Teaching during summer, Monday,
Wednesday and Saturday only. Special
terms.
VOCAL STUDIO: 1435 Broadway
Metropolitan Opera House Building, New York
(Phone, 2765 Bryant)
Public Recitals throughout season for
advanced pupils.
Write for Circulars.
HANDMAN PIANO EXCLUSIVELY USED

Ernest L. Briggs

MANAGER

BRIGGS MUSICAL BUREAU
Chicago Sixth Floor Steinway Bldg.

(Largest exclusively Musical
Bureau outside of New York)

— will be at —

HOTEL PLAZA, New York
July 14-16

HOTEL TOURAINE, Boston
July 17-19

For the purpose of meeting artists who wish recitals or tours arranged in the Central West. The Briggs Musical Bureau has arranged for a series of recitals at the Fine Arts Theatre, presenting Raymon Blanchart, baritone, Boston Grand Opera Co., Jennie Dufau, soprano, Chicago Grand Opera Co., Jacobs String Quartet and other distinguished artists who will also tour under the management of the Briggs Musical Bureau.

THUEL BURNHAM
TEACHER OF PIANO
Pupil of Leschetzky and William Mason
119 Rue de la Tour (XVle) - PARIS

L. d'AUBIGNÉ Teacher of Singing
11 rue de Magdebourg, Paris

CAMILLE DEGREUS OF :
Pianist and Accompanist
WITH YSAYE IN AMERICA 1912-1913
Address care of R. E. JOHNSTON

Jean Verd PIANIST
35 Rue Vincenne - Paris

Frederic Ponsot Seul professeur de chant diplômé par Mme. Nathalie Marbeuf
151 rue de Rome

ARTHUR ALEXANDER TENOR
5 rue Pajou - - - Paris

Madame Fitz-Randolph
Vocal Studio
26, Avenue du Roule - Neuilly-Paris

Novello & Co., London (H. W. Gray Co., New York).
Three favorite songs by
AXEL RAOUŁ WACHTMEISTER:
Consolation Titania Winter Night
Adapted from the Swedish of Gustav Fröding by Elsa Barker.

ALEXANDER SÉBALD
DREILINDENSTRASSE 40
LUZERN SWITZERLAND

WAGER SWAYNE Pianists Prepared for
Public Appearances
39 Rue de Prony (Parc Monceau) - - - PARIS

Jean de Reszke
53 Rue de la Faisanderie
Paris.

VOCAL INSTRUCTION
Febea STRAKOSCH
of Covent Garden Opera, LONDON; LA SCALA, MILAN, etc.
97 Rue Jouffroy - - - PARIS

OSCAR SEAGLE
Master of Bel Canto
PARIS STUDIO: 17 Rue Mozart
American Tour Season 1913-1914
For Terms, etc., address Oscar Seagle, 10A Duchess St.,
Portland Place, London

Charles BOWES Vocal Instruction
Studio: 10 Rue Herran, Paris

STUDY MUSIC IN PARIS
A. J. GOODRICH
Florence A. GOODRICH
PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME AND LABOR-SAVING METHODS
20 Ave. Victor Hugo - - - Paris

LAMPERTI-VALDA
SCHOOL OF SINGING
61 Avenue Niel - - - Paris, France
All Communications to be Addressed to
Mme. GIULIA VALDA

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour,
Paris, June 24, 1913

As announced in THE MUSICAL COURIER elsewhere this week the Paris office of this paper will be from now on in charge of H. O. Osgood, who has been the representative in Munich. The Paris office address remains unchanged, and the bureau will continue giving as complete an account as possible of musical events in Paris, with the former correspondent's added comments and criticisms for what they may be worth. For, although he is not, so to speak, invited to hold forth in Paris, and although he certainly does not desire to criticise the French musicians' management of their own affairs, still he feels that it is only fair to our readers to give his view of matters—i. e., an American view, which is, often enough, diametrically opposed to the foreign view. In other words, the standards differ—though I do not mean to say that our standard is higher than that of Europe. That is largely a matter of



SEEING PARIS.

individual opinion. Yet, whether our standard is higher, or whether their standard is higher, different they certainly are, and it very often happens that what we consider good they consider bad, and what we consider bad they consider good. Yet it must be added in all fairness that, even when the Paris correspondent's remarks seemed harsh, there was no harshness in his view or in his feelings toward the good people of Paris, who have uniformly treated him with perfect courtesy, consideration and kindness. It very often happened that his remarks were written in strong and passionate terms, terms which may seem almost offensive simply because he had in view that America may be induced or inclined to copy these methods. In other words, he did not criticise the French or their methods. That is their business, not his, and he has no right to interfere. He feels, however, that it is no less than a duty to point out what seems to him the mistake, the error, in these methods—i. e., the danger to ourselves if we copy them. It is because of this, and because of the intense interest he takes in the progress of American art, that he has tried to give a decided view of Parisian concert methods and of French insularity. As to the concert methods that, unfortunately, is so entirely a matter of business that, even if it does take hold in America, as it is already beginning to do, he will be entirely unable to do anything to hinder it. If young struggling artists are foolish enough to pay out their good money for what they call a "debut" and sing or play for a bunch of deadheads at their own expense it will be entirely useless for us to advise them to do otherwise. Jones hears that Smith has done it and is jealous of him and goes ahead, against all common sense, and does likewise; and the whole practical result is that Jones and Smith are just so much poorer in pocket, and probably richer only in experience.

The French method differs from ours chiefly from the fact that in France an artist will give one such recital every year or two, while with us, some sort of a tour is always attempted—nearly always. That is all right. There is some sense in giving a tour, because in that way you get known, and if you have real talent and real merit you will gradually become successful. But there is no sense whatever in giving a single concert or recital—and

it may be added that there is still less sense in paying out a large sum of money for a "debut" in a French opera house. The whole method of taking money for such things seems to me somewhat scandalous.

Another matter which has been criticised frequently in this column is French insularity—the exploitation of French music and French composers and artists because they are French. There is a lot of talk just now about American music and we are helping that talk to the best of our ability. Yet we do not believe in giving American music because it is American. What we believe is that our American composers and artists should always and at all times have an equal chance with composers and artists of foreign lands. An equal chance, yes! but not a more than equal chance because they are American. Americans and foreigners alike should stand on their merits, and on their merits alone, entirely irrespective of nationality, wealth, influence or any other consideration.

Now France is a glaring example of just the opposite method. In France to be French is sufficient to insure a hearing and a certain amount of support. The consequence is that French musical productions, taken as a whole, are about the worst in the world. The sort of stuff that is produced in France is, most of it, utterly worthless, and the artists who produce are no better. Their only merit generally is patriotism, and some one has called patriotism "the last refuge of respectability." It is also the last refuge of the failure. In other words, when an artist or a composer begins to find out that he is a failure he saves himself from sinking out of sight by clinging to the straw of patriotism. The natural consequence of all this is simply that the sensible class of French music lovers simply do not and will not support musical enterprise of this sort. And if we fall into the same mistake we will obtain exactly the same results.

The season in Paris is about closed, yet some of our American teachers still hold on for the sake of the many pupils who are coming to them for the summer. One of those who is still here and intends to remain here all summer, I believe, is Charles W. Clark. He is seen in the accompanying snapshot (with a high hat on), and directly in front of him is his brother Frederick, his business manager. On this occasion Mr. Clark was showing Mr. Osgood the town, and your Paris correspondent is seen seated with him on the back seat.

Thuel Burnham, who also intends to remain in Paris all summer, gave a recital in his studio last Sunday afternoon. His program consisted of the Beethoven sonata, op. 31, No. 3; two "Songs Without Words," Mendelssohn; three preludes, Chopin; valse, Chopin; "Liebestraum" and rhapsody, Liszt. The writer was unable to be present at this recital, being absent from the city, but was told by friends who were present that Mr. Burnham was in splendid form and won a great success.

The Theater des Champs-Élysées has closed for the season after two months of successful performances of opera and ballet. The principal feature of this season is, of course, the Russian ballet, but the production of Faure's new opera, "Penelope," and of "Boris Godounov" and "Khovanchina" must also be mentioned. The most sensational novelties of this season were the ballet "Jeux," by Debussy, which failed because of the miserable inadequacy of the plot, or the action, or whatever it should be called; and "Le Sacre du Printemps," in which Stravinsky seems to have made every possible effort to be as original as possible in the orchestration and as empty as possible of idea. His principle seems to be "the more striking the idea the less striking the orchestration." The chief objec-

Nikolai SOKOLOFF VIOLINIST
CONCERTS : RECITALS : LESSONS
328 Rue St. Jacques - Paris

REGINA DE SALES TEACHER OF SINGING
Pupils Prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris
Will Teach in Paris all Summer

SHEET MUSIC IN PARIS
Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others.
Telephone, 108-14

CHARLES W. CLARK
AMERICAN TOUR SEASON 1913-1914
Direction: Redpath Musical Bureau, Chicago
BARITONE Dr. Frederick Clark, Personal Representative, 12 Rue Leonard de Vinci, Paris

tion to his orchestration is the writing of all his instruments in their most difficult or worst sounding register. However, that is a matter of taste, and although he has many detractors he also has many strong partisans. He is certainly a master of the technic of composition.

The Société Musicale Indépendante showed its largeness of vision last week by giving a concert at the Chatelet of which the program was: "Iberia," Debussy; "Le Sacre du Printemps," Stravinsky; "Prologue pour une Tragedie," Casella; "Daphne et Chloe," Ravel; "Christmas" overture, Cyril Scott; "Norfolk Rhapsody," Vaughan Williams. The conductors at this concert were Fried, Casella and Beecham.

Efforts of Eugene d'Harcourt in behalf of popular concerts in Paris seem at last to be bearing fruit. It is now practically decided either to transform the old tennis courts ("Jeu de Paume") in the Tuileries gardens into a popular concert hall, or to build a new hall on or near the same site. This hall would have the advantage of being right in the center of Paris and larger than any hall now available for concert work except the Trocadero, which is too large, except for festivals, and also acoustically defective.

Julia Culp, Mistress of Bel Canto.

Julia Culp, the Dutch lieder singer, sings with unerring refinement and beauty of style and when she sings one is impressed by her imagination. She has a wonderful range of emotional expression, and thus she holds her audiences completely under the spell of her varied interpretations. Each lied or aria is portrayed with marvelous fidelity to the poet's and the composer's intentions, and through all the program, one constantly wonders by what mysterious power the singer retains the freshness of tone and the buoyancy of spirit until the final number, winning the encores which are inevitable at a Culp recital.

Madame Culp is to sing in St. Louis and New Orleans in the winter of 1914 and, as during her first tour of America, she will be assisted by the Dutch pianist, Coenraad V. Bos.

For the tour next season, Madame Culp will present some excellent programs. Many novelties as well as the classical gems of three centuries will be included on her list and she will also sing English songs at her recitals.

While pre-eminently a lieder singer, Julia Culp is heard also to fine advantage with orchestra. The leading orchestras of the country, like the Boston Symphony and the New York Philharmonic, have engaged her, and the singer will also sing the role of Delilah (Saint-Saëns) next year.

Patricolo at Michigan Teachers' Meeting.

Angelo Patricolo, pianist, gave a recital at the Michigan State Teachers' Association convention, held at Lansing, Mich., June 26. Mrs. Lamborn, soprano, assisted.

Mr. Patricolo, who was in excellent form, gave a very scholarly rendering of two Rubinstein numbers, and also two of Liszt's compositions. He was especially effective in his playing of the Schumann "Carnival," which showed off his brilliant technic and fine tone. He was compelled to play several encores. His program follows:

Toreador et Andalouse (from Bal Costume).....Rubinstein
Staccato Etude.....Rubinstein
Signor Patricolo.
Ah! fors' e lui (Travista).....Verdi
Mrs. Lamborn.
Carnival, Scenes mignonnes sur quatre notes.....Schumann
Signor Patricolo.
Song cycle, The Life of a Rose.....Lehman
Mrs. Lamborn.
Andante finale de Lucia di Lammermoor...Donizetti-Leschetzky-Liszt
Hungarian Rhapsody No. 14.....Liszt
Signor Patricolo.

Referring to the above recital, the State Journal, Lansing, Mich., comments as follows:

He is a pianist of remarkable ability both in technic and interpretative intelligence. His first two numbers by Rubinstein won the favor of his audience, holding them in rapt admiration until the close of the number. His other numbers from Schumann and Liszt all won equal favor. (Advertisement.)

Lanham Artist-Pupil Gives Recital.

Gladys L. Davis, contralto, an artist-pupil of McCall Lanham, gave an informal recital July 1, 11.30 a. m., at the American Institute of Applied Music, New York. This was her program:

Come raggio di sol.....Caldara
Se tu m'ami se sospiri.....Pergolesi
Lungi dal caro bene.....Secchi
Nobil Signor, from Les Huguenots.....Meyerbeer
Mammy's Song.....Ware
Banjo Song.....Homer
Give Me the Sun.....Woodman
In the Time of Roses.....Reichardt
Hindu Slumber Song.....Ware
A Birthday.....Cowen
Duet, Night Hymn at Sea.....Thomas
Mrs. Davis and Mr. Lanham.

L E O SLEZAK **DRAMATIC TENOR**
IN AMERICA JANUARY TO JUNE 1913
Management: HAENSEL & JONES
AEOLIAN HALL NEW YORK

BISPHAM **Summer of 1913 in Australia**
For Terms and Dates Address:
FREDERIC SHIPMAN
2835 Flournoy St., Chicago, Ill.

Elsa Deremeaur **Concert Pianist**
SEASON 1912-1913
Management: **Antonia Salaper**
1428 Broadway, New York
"Steinway Place"

GEORGE HAMLIN **Tenor, Chicago Grand Opera Co.**
Management: Haensel & Jones
Aeolian Hall, New York
Miss Alma Voedisch, 3836 Wilton Ave., Chicago
Personal Representative
(West of Chicago)

VAN YORX **THEO. Tenor**
Teaches This Summer
Studios: 21 West 38th Street, - New York
3701 Murray Hill.

WHITEHILL **BASS-BARITONE**
Formerly Metropolitan Opera
Management:
THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

A. CARBONE **MASTER IN THE ART OF SINGING**
Has moved his studio from Carnegie Hall to Aeolian Hall, 27 West 42nd St., New York City
Art of singing from the first rudiments to the classic "Bel Canto"
Carbone's Breath Controller, recommended by famous singers, teachers and physicians as unique apparatus
for breathing exercises. Circular sent on application

THIRTY YEARS' EXPERIENCE **HIGHEST REFERENCES**

CORINNE RIDER-KELSEY **SOPRANO**
Management:
R. E. JOHNSTON
1451 Broadway
Cor. 41st Street - NEW YORK CITY

CLAUDE CUNNINGHAM **BARITONE**
Management:
R. E. JOHNSTON
1451 Broadway, Cor. 41st St.
New York City

HAROLD BAUER
Master Pianist

RETURNS IN OCTOBER FOR HIS SEVENTH AMERICAN TOUR

Eight Symphony Orchestras Have Already Engaged Bauer as Soloist! Thirty-six Music Clubs Have Secured Him for Recital! Seven Appearances Are Scheduled for New York Alone! His Tour, which will last throughout the Season, will extend to the Pacific Coast.

For Terms and Dates, address

LOUDON CHARLTON, Carnegie Hall, New York.

Mason & Hamlin Pianos Used



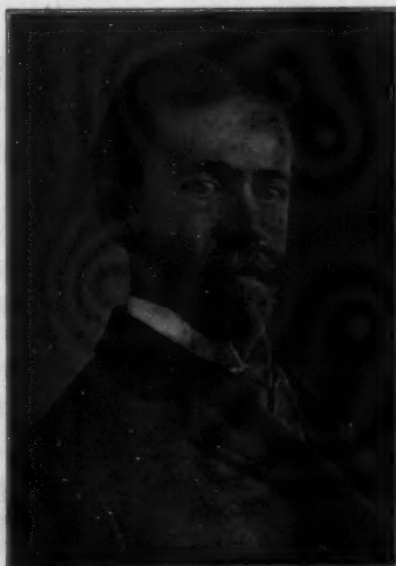
Guilmant
Organ School

DR. WILLIAM C. CARL, Director

Students Aided in
Securing Positions

25 Now Playing in N. Y. City. Send for Catalogue

44 W. 12th ST., NEW YORK



LONDON

30A Sackville Street, Piccadilly W. }
London, England, June 28, 1913. }

The opening of the five weeks' season of Russian opera at the Drury Lane Theater, under the direction of Sir Joseph Beecham, June 24, was an intensely interesting fea-



PHYLLIS LETT.

ture in the category of the 1913 season's musical events. The opera of the first night was Moussorgsky's "Boris

Yeatman Griffith JOINT SONG RECITALS

Concert Direction—DANIEL MAYER, London

Vocal Studios: 24 Queen's Rd., St. John's Wood, LONDON, N. W.

LITTLE Voice Production Taught on Method of ELENA GERHARDT (Leipzig Diploma) 2 Wellington Road, N. W.

Ostrovsky Musical Institute
THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technique, elasticity, stretch, speed, looseness, resistance.
Principal Masters: R. Ostrovsky, E. Zimbalist, A. Osborne
Ostrovsky Apparatus and Appliances
For terms and circulars address Secretary, Ostrovsky Musical Institute, 50 Leicester Gardens, W.
(The Ostrovsky Musician's Hand Development Co., Ltd.)

The most eminent Composers best Songs and Song Cycles are to be found in the Catalogue of

BOOSEY & CO. NEW YORK and LONDON

FREE on request. THEMATICS of latest important additions
9 East 17th Street New York

Cable: Keynote, London

CONCERT DIRECTION

Established 1890

DANIEL MAYER

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

ENGLAND'S PREMIER AGENCY

PAULO GRUPPE

"One of the World's Few Great 'Cellists'"

SEASON 1913-1914 Sole Representative: A. L. HUNTER, Tilden Bldg., 105 West 40th St., New York

FLORENCE MULFORD CONTRALTO
Of the Metropolitan Opera Company
HAENSEL & JONES
Aedon Hall, 20 West 42d Street
NEW YORK

Personal Address:

1104 Broad Street, Newark, N. J.

Phone, 325 W-Market

Godounow," conducted by the Russian conductor, Emile Cooper, and the principal roles interpreted as follows:

Boris M. Chaliapine
Fedora Mlle. Dawidowa
Xenia Mlle. Brian
Prince Chinsky N. Andreev
Grigori M. Dameaw
The Hostess of the Inn Madame Petrenko

The story, or libretto, of the opera is that of a pretender to the Russian throne, one, however, troubled with a disturbing conscience, which in the end led to his undoing. It offers many dramatic episodes to various characters, and the music throughout is melodious and often of great charm—charm of novelty and of that which may be termed nationality in the use made of the many interesting folk-songs and of the more important psychology of the music in its expression of the feelings of the people. As all the musical world knows, the opera was left in an unfinished state by its composer, Moussorgsky, and later completed by Rimsky-Korsakow. It has not the finish either in texture or exposition of the works of the composers of the Western school, but it has a certain attraction of its own in its contrasting barbaric, picturesque, and often very brilliant music; orchestrally, in particular, it never fails of being of interest. The cast was wholly efficient, though here, again, polish and delicacy in conception and phrase were conspicuously absent. In the appearance of M. Chaliapine great expectations were indulged, but it cannot be truthfully said that he is entitled to any exalted position in comparison to other famous basses of the contemporary operatic stage. Possessing a good voice of no extraordinary quality or timbre, well placed, though not equally so throughout its range, it is well under control and intelligently used. As the hero of the opera, M. Chaliapine made a good impression. As to the other members of the cast, though they fulfilled their respective parts in a well trained manner, there was nothing of distinction in their work and they seemed to lack entirely the lighter vein and that of what may be termed the facile virtuosity so rarely found wanting in a Covent Garden cast. However, it was an interesting performance, and it was most cordially received. It was sung in Russian.

Covent Garden will stage within the next fortnight Camussi's "La Du Barry," and a revival of "Don Giovanni."

The Russian Ballet occupied the boards at Drury Lane Theater the night following that of the opera "Boris Godounow." Debussy's new ballet music, "Jeux," the poem or story by Nijinsky, was included in the evening's program, and added a new note of novelty. It is a kind of problem-ballet. The "scenery" is by M. Bakst; presumably the dancers may be expected to explain this "scenery" and the music the dancers, or something like that. In any case, the eye is baffled and the mind befuddled by all this combination of post-impressionism and cubistic-futurism, and finally, as it happened at Drury Lane last Wednesday night, everybody takes to laughter as the only relief from the wholly weird phantasmagoria. The "story" evidently means something about tennis. Nijinsky, racquet in hand, and Mesdames Karsavina and Schollar come on dressed in tennis costumes, all three in search of a lost tennis ball. But much impressionistic philandering goes on between the trio, to the neglect of the finding of the tennis ball, and the various poses and gestures, which may fit in with a character dressed in "fancy" costume, are simply grotesquely funny in characters clothed in practical, utilitarian tennis clothes. The music fits in beautifully with the mise en scène; if you understand the one you understand the other; if not, you understand neither. Other selections from the Russian Ballet-repertoire were placed before and

after "Jeux," and Pierre Monteux conducted the entire program.

An attractive program was that given at Bechstein Hall, June 25, by Reinald Werrenrath, Frank La Forge, Ernesto Berumen and Gutia Casini. Mr. Werrenrath's sympathetic voice was heard to excellent advantage in, among other numbers, Morley's "Sweet Nymph, Come to Thy Lover"; the old Surrey air, "Some Rival Has Stolen My True Love



HILDA LETT.

Away"; Brahms' "O wüsst ich doch den weg zurück"; and Wolf's "Liebesglück." These songs were given with exceptional taste and musical feeling; all the details of phrasing, enunciation, understanding of the character and general delivery were one and all but so many points of excellence in the artistic ensemble of Mr. Werrenrath's work. Possessing a voice under perfect control combined with his well trained musicianship his interpretations excel in the highest degree in all the higher phases of song interpretation. Frank La Forge, as accompanist and composer of some delightful songs, again demonstrated his ability in both roles. He is one of the most sympathetic of accompanists, both in his fine piano tone production and in his sense of being in harmony with the phrase and rhythm adopted by the singer. He is an invaluable assistant whether accompanying voice or instrument. Mr. Berumen as pianist and Mr. Casini as cellist contributed well chosen numbers to a program that was one of the most genuinely attractive and interesting programs of the season.

The third and last of the three orchestral concerts of Slavonic compositions given by Emil Mlynarski and the London Symphony Orchestra, assisted by Paul Kochanski, at the Queen's Hall, took place June 27. The first concert in the series was reviewed in these columns last week. The second in the series was given June 25, when again some first performances—of Russian composers at this concert—were programed—namely, overture to Rimsky-Korsakoff's opera, "Ivan le Terrible"; "Elegy" and symphonic poem, "Le Nonne," by A. Wischnegradski. Other numbers programed were two—Liadow's "Enchanted Lake" and "Baba-Yaga"; Glazounoff's "Carnaval" overture, and symphony in G, by Kalinnikow. Also Tchaikowsky's "Sérénade Melancolique," played with great taste by Paul Kochanski. The "new" compositions were more than ordinarily interesting. The "Elegy" particularly is a work of decided charm, individual and of strikingly effective orchestration. It is by far the most worthily artistic of all the new Slavonic works heard at these three concerts. The same composer's other composition, however, "La Nonne," does not reveal the same high order of creative talent, though it is an interesting work in its brilliant orchestration. The symphony by Kalinnikow, also, is a work of superior constructive merit and attractive melodic interest. At the last concert (June 27) a program of Russian and Bohemian music was given. The only novelty was a symphonic poem entitled "In der Tatra," by M. Novák, the Bohemian composer. It is not a particularly interesting work, constructively or harmonically, though it is scored with a certain brilliancy. Other works figuring on the program were Tchaikowsky's sixth symphony; the overture to Smetana's opera, "The Bartered Bride," and Dvorák's violin concerto, with Paul Kochanski as soloist. Mr. Kochanski gave a brilliant reading of the concerto, and made an excellent impression. The entire series of concerts has been of great interest, and informing through the excellent readings accorded the Slavonic compositions of much that is being accomplished in the land of the Slav by

the younger composers. Mr. Mlynarski has proved his ability as an accomplished and artistic conductor, to whom much credit is due for introducing these various new works.

At his concert at Aeolian Hall, June 25, Sigismund Stojowski brought forward several of his own compositions



Photo by The Dover Street Studios, Ltd., London, W.
BEATRICE LA PALME.

for piano, violin and voice. The opening number was a sonata for piano and violin, played with Paul Kochanski as violinist and the composer as pianist. This is a very interesting work of attractive thematic material and exceptionally well written for both instruments. Its four movements have each their own individuality, the opening movement brilliant and grateful to the violin, particularly; the intermezzo an original and delicate episode; the arietta a lovely melody expressive of deep feeling; and the closing allegro giocoso a well constructed and attractive ending to the work. The following numbers on the program were two piano solos, played by the composer. The first, entitled "Fantasie," op. 38; the second, "Poeme d'ete," are works thoroughly charming in the best sense of this greatly abused word. Again in a group of piano numbers—nocturne, theme Cracovien varié, Amourette de Pierrot, and etude de concert—the composer once more presented poetic and imaginative works beautifully played. Six songs were sung by Elizabeth Munthe-Kaas, songs full of sentiment, vocal, and with accompaniments of very individual construction. They were sung in French with much taste and were well received. Refinement and a delicate sense of mood value characterize all Mr. Stojowski's composition and proclaim him a composer of very pleasing caliber.

At the Ritz Hotel, June 24, an attractive joint recital by Phyllis Lett, contralto, and her sister, Hilda Lett, violinist, was given before a very distinguished audience. The program was constructed of several groups of alternating songs and violin soli with G. O'Connor Morris acting as accompanist. The first number was the Vieuxtemps concerto in D minor, in which the young violinist showed her good schooling and cultivated musical feeling. The first group of songs was Brahms' "Zigeunerlieder," and the tremendous strides made by Miss Lett in her singing of German song was strikingly observable. Her diction was excellent, true to accent and in enunciation vocal and the tone preserved as well as the word. But it was in the spirit and character of the five songs that the singer's advancement and sense of divining the essential note was most forcibly felt. In the difficult "Ho There, Gipsy!" the singer was superb; and in the lovely "Rimafluth," the "Bauner Bursche," the exquisite "Kommt dir Manchmal," and the more popular "Roslein," the singer once and for all established her claim to recognition as a singer of German song, and particularly of the Brahms' "Zigeunerlieder." Later, she was heard in three French songs—"L'Esclave" (Lalo), "Chansons les Amours de Jean" (Weckerlin) and Chaminade's "Bonne Humeur," all three sung with much taste and grace of manner. Two songs in English, the first, the really lovely "Mother's Song," by Margaret Meredith; the second, Brewer's "The Fairy Pipers," were delivered with just the right sense of feeling and sentiment. In Bemberg's "Chant Hindou," sung in French, Miss Lett was accompanied in the obbligato by

her sister, this song making quite an appeal to the audience. And Hilda Lett's other violin solos, besides the above-mentioned Vieuxtemps, were the Bach sicilienne, Capriccio (Haydn), and the Schubert "L'Abeille." A pupil of Professor Auer, Miss Lett gives promise of great things in the future, and she is already prepared to take her place among the younger violinists of the concert stage, experience in public playing being her greatest need.

Beatrice La Palme, the Canadian soprano, who sang last season with the Montreal Opera Company in Montreal, has been visiting in London over the season. Madame La Palme has been heard at many private musicales during the last months and she is now in Paris. Later in the season she will return to Montreal, where her husband is head of the vocal department in one of the colleges of music.

An interesting song recital was that given at Queen's Hall, June 24, by Alma Gluck, when with Efreim Zimbalist as accompanist, the singer gave a varied program in English, French and German. On the occasion of her first appearance in London, at the previous Sunday afternoon concert at Albert Hall, she created quite a furore through the beauty of her voice and artistic singing. This first impression she but strengthened at her recital last Tuesday. Her beautiful voice, so velvety in quality and invariably true as to intonation, was heard to excellent advantage in the "Ritornel fra poco," by Hasse, a work calling for perfection of coloratura. Some French songs, among them Paladilhe's "Psyche," and Cesar Franck's "Le Mariage des Roses," were given with refined taste and sentiment. In German, Miss Gluck sang Weingartner's "Liebesfeier" with excellent understanding. She is decidedly an accomplished singer, and it is to be hoped that she will again be heard in London.

Bessie Hyams, of New York, gave an interesting lecture on Wolf-Ferrari's "The Jewels of the Madonna," at Steinway Hall, June 26, with notes and vocal illustrations.

Elena Gerhardt, accompanied by Arthur Nikisch, gave her last recital of the season at Queen's Hall, June 24. Miss Gerhardt was in the best of voice and gave a number of old favorites, among them the lovely "Das meer hot seine Perlen" (Franz) and Schubert's "Gretchen am Spinnrade," two songs in which Miss Gerhardt is a past-mistress in the interpretation of their sentiment and character in general. Some twenty songs made up the program, many of which had to be repeated, and at the close of the concert the singer received a veritable ovation.

The last concert of the season by the London Symphony Orchestra was given June 23, under the direction of Arthur Nikisch, and the soloists were Sigismund Stojowski, pianist, and Herbert Heyner, vocalist. The program opened with Joseph Holbrooke's suite "Les Hommages," a work dedicated to Wagner, Dvorák, Grieg, and Tchaikowsky. In it is found all the clever devices of orchestration so well understood by Mr. Holbrooke and utilized with so much skill and brilliant effect by him in everything he writes for orchestra. If a selection may be made from the four numbers forming the suite, it would be in favor of the "Hommage à Grieg" with its free and flowing melodies and its truly Griegian atmosphere. The second number on the program was Mr. Stojowski's piano concerto, in which he was the soloist. It was a "first performance," and it proved to be a very melodic work, well written for both piano and orchestra. It was well received, the composer-pianist being recalled many times. Preceding the symphony, which was Tchaikowsky's No. 4, some songs by Ethel Smyth were sung by Herbert Heyner. "Three Moods of the Sea" are settings of three poems by Arthur Symonds, and they are songs of much atmospheric charm; and "On the Road" is "a marching tune," the text by Ethel Carnie. The latter song does not compare in artistic value with the first cycle of three, but it is a "stirring" march tune. The orchestration of the cycle was especially effective and all four songs were sung by Mr. Heyner with true appreciation of their musical values.

EVELYN KAESMANN.

Warford Takes Outing in Maine.

Claude Warford, the New York vocal instructor, has found it necessary to take a short vacation from his summer course and has gone to Maine for a couple of weeks. He will return the latter part of July, however, and continue to teach at the Metropolitan Opera House Building every Monday and Thursday until October, when the regular fall term begins.

In addition to the summer course, Mr. Warford has accepted several concert engagements in New Jersey, Pennsylvania and New York.

Mihr-Hardy Pupil Wins Praise in Portland.

Mrs. John H. Land, soprano, pupil of Caroline Mihr-Hardy, sang in Portland, Me., recently at one of Will C. Macfarlane's public organ concerts in the Portland City Hall. Mrs. Land sang the Tchaikowsky aria from "Jeanne d'Arc," Spross' "Yesterday and Today," "The Violet" and "The Little Gray Dove" and also one of Mr. Macfarlane's compositions, "Cloister Roses."

The Portland press praised the "admirable skill" with which she uses her "beautiful and flexible soprano." It speaks also of the "uncommonly sympathetic appeal" of her



MRS. JOHN H. LAND.

voice, which "won her hearers at once" and of her "splendid equipment and charm." Mrs. Land was obliged to respond to several encores. The success of this, her first public appearance as a singer, speaks well for Mrs. Land's future on the concert stage.

Silesia held its eighteenth annual musical festival at Görlitz from June 20 to June 24.

"The man who runs that store has got the right idea, all right."

"How so?"

"He advertises 'Bagpipes and musical instruments.'"

—Houston Post.



The Kranich & Bach grands have distinct differences that make them individual. No grand piano manufactured has the same touch, this through an improvement in the action that is of unusual advantage to the musician. A trial will demonstrate the differences and advantages.

KRANICH & BACH

New York

Ask for catalogue.

Saenger's Reception to Mr. and Mrs. Rudolf Berger.

Rudolf Berger, the noted tenor of the Berlin Royal Opera, and Marie Rappold, the distinguished prima donna soprano, were quietly married in Newark, N. J., last Wednesday, July 2. The nuptial knot was to have been tied last Thursday, but while motoring over in Jersey on the day previous, the opera singers conceived the idea of stealing a march on friends and kin, so accordingly they appeared before a magistrate, who soon performed the marriage ceremony. Shortly thereafter Mr. and Mrs. Berger arrived in New York, and it did not take long for the glad tidings to become thoroughly disseminated throughout musical circles.

Last Thursday evening Mr. and Mrs. Oscar Saenger tendered a delightful reception to Mr. and Mrs. Berger, at the Saenger home, 6 East 81st street, to which were invited several representatives of the press.

Both of these singers were formerly students of Mr. Saenger.

By way of digression, it will be recalled that Rudolf Berger was formerly a leading opera baritone in Germany, and that upon hearing him at Beyreuth three years ago Oscar Saenger, when asked by Berger after the performance, to express his opinion concerning his voice, replied that he believed him to be a tenor instead of a baritone.

It is now a part of musical history that Mr. Berger, soon after hearing Mr. Saenger's astonishing views relative to his voice, cabled this celebrated vocal teacher in New York, asking if he would undertake to transform him into a tenor if he, Mr. Berger, would come over to the United States. Upon receiving a reply in the affirmative, the erstwhile baritone immediately crossed the Atlantic and began a rigid course of work under the Saenger guidance that soon resulted in the addition of a new star tenor to the present-day list of operatic celebrities. Rudolf Berger, the tenor, is now a reigning favorite in the principal German opera houses, and will make his American debut at the Metropolitan Opera House, New York, during the coming season.

As above said, Oscar Saenger's remarkable skill, shown in transforming Berger's voice from a baritone to a tenor, has become a part of musical history, and a very important part it is, too.

To return to the Saenger reception, held in honor of Mr. and Mrs. Berger. This thoroughly delightful affair was held in the roof garden which crowns the lovely Saenger residence, and from whence an inspiring view of nearby Central Park, the Egyptian obelisk and the Metropolitan Art Museum was to be had last Thursday evening, under the glow of a warm summer sunset, which soon faded into dusk, that was in turn followed by night with its countless diadems of heavenly and terrestrial illuminations, including the glimmering Chinese lanterns, which shed a soft light upon the festivities; the very air seemed surcharged with the romance of the occasion.

Following their introduction to the guests by Oscar Saenger and Manager M. H. Hanson, health was proposed

to the bridal couple, amidst the expression of appropriate felicitations, and then followed the serving of appetizing refreshments, cooling beverages, and a couple of hours of good fellowship. The bride and groom were requested to pose for several flashlight photographs, and altogether Mr. and Mrs. Saenger provided a wedding reception that was filled to overflowing with the happy spirit of the momentous event.

After a short visit on Long Island and at the bride's farm in Sullivan County, N. Y., Mr. and Mrs. Berger will sail to Europe in August, returning to this country later in the year to fill their many engagements on this side of the Atlantic.

Among those present besides the bride and groom, were Mr. and Mrs. Oscar Saenger, Miss Saenger, Rudolf Witkovsky, Mrs. Mathilde Becker, Roy Becker, Mr. and Mrs. L. C. Williams, James Ware, Miss York, M. H. Hanson, and Mrs. Herman Lewis of the Concert Direction M. H. Hanson.

LOUISVILLE MUSIC.

Louisville, Ky., July 1, 1913.

This being the season for "closing concerts," Louisville has had its share of such events. One of the most interesting of these was that of the Liederkrantz Society, which

Eleanor

SPENCER

Pianist

First American Tour Season 1913-14



Exclusive management:
ANTONIA SAWYER
1425 Broadway, New York

MASON & HAMLIN
PIANO

took place on Monday night. The choruses were sung with a style, spirit and enthusiasm rare in such an organization, while the shading and expression left nothing to be desired. Miss Duerr, soprano, and Mr. Herm, bass, were the soloists, the former singing two groups of songs, and

the latter appearing only in a scene from Gounod's "Romeo and Juliet," with which the concert concluded. The whole was given under the capable direction of Anthony Molen-graft.

On Friday night the Treble Clef Club gave a charming concert, of which the principal feature was the appearance of Elsie Hedden, who has recently returned from her studies in New York with Mary Elizabeth Cheney, where she was also heard in a recital. Miss Hedden's delightful soprano voice was heard to advantage in Henry Hadley's cantata, "The Nightingale and the Rose," and in a group of solos by Handel, Massenet and Charles Gilbert Spoor. Besides a cello solo by Earl Hedden, the remainder of the program was devoted to concerted numbers by the club, directed by Mrs. Henry Terstege.

The most important musical event of the late season was the concert of Eva Katherine Korb, soprano, and Edward Hardy Gleason, pianist, at Macauley's Theater, on the night of June 26. Miss Korb has been the pupil of Marchesi, in Paris, Bettinelli in Milan, and Moratti in Berlin, and her friends awaited her appearance here with great interest. Her voice is a remarkable one, of sufficient compass and exquisite fiber, and her tonal control is well nigh perfect. She sang Susanna's aria from "The Marriage of Figaro," Brahms' "Sapphic Ode," "Die Lorelei" (Liszt), the "Butterfly" aria, "Un bel di," and a group of English songs, to the evident delight of a large audience; she seems certain to become a noted singer. Mr. Gleason, graduate of the Royal Academy of Music in London, and later a pupil of Josef Lhevinne, Leschetizky and Kreutzer, revealed himself to be a poetic and graceful pianist of charming personality and genuine feeling. He played the Bach-Saint-Saens gavotte, a group of Chopin nocturnes, mazurkas and etudes, Liszt's "Sonnetto Petrarca," and MacDowell's "Concert Etude." Both these young artists are natives of Louisville, and promise to reflect honor upon their home city. K. W. D.

Nazareth Academy Commencement.

Nazareth Academy, Ky., July 2, 1913.

The annual commencement of the Nazareth Academy took place on June 19, in the hall of the convent. The program in its entirety follows:

Entrance March.	Students.
Piano, Capriccio Brillante	Mendelssohn.
	Irene Previle, soloist.
Orchestral accompaniment, Elizabeth Young.	
Salutatory, The Quest.	Edna Hazlewood.
Chorus, Ring Out Wild Bells	Chopin-Vogrich
	Della Maye Boaz, soloist.
Piano, Ballade	Grieg
	Margaret Morrison.
Violin solo, Fantasia	De Beriot
	Eleanor McKenna.
Accompanied by Nazareth Orchestra.	
Julia Lise Freret at the piano.	
Piano, Fourth Sonata	MacDowell
	Dora Neisinger.
Fly, Singing Bird, Fly	Elgar
	Semi-chorus, vocal students.
Violin, Rondo Elegant	Wieniawski
	Annie Putegnat.
Piano, Etude Brillante	Max Reger
	Effie M. Land.
Ye Gods of Night Profound, from Alceste	Gluck
	Voice, Dora Neisinger.
Accompanied by Nazareth Orchestra.	
Gertrude McDermott at the piano.	

To review the work of each soloist is deemed unnecessary, as each was responsible for a most enjoyable evening and reflected credit upon the Nazareth Academy. After the concert the awards for deportment and diligence were presented by the Very Rev. W. P. Hogarty. The honor medal was won by Annie Putegnat, of Brownsville, Tex., in the senior department. The gold medal was won by Adelia Reiling, of Louisville, Ky. A gold medal for excellent class work was conferred upon Julia Lise Freret, of Schriever, La. A "loving cup" prize for field athletics, presented by Dr. Walter L. Coolidge, of Louisville, Ky., was awarded to Eleanor McKenna, of Fairfield, Ky.

In the music department piano teachers' certificates were awarded to Effie M. Land, of Lexington, Ky.; Dora Neisinger, of Bridgeport, Ohio, and Margaret Morrison, of Memphis, Tenn. A violin teachers' certificate was awarded to Annie Putegnat. The valedictory, "In Hoc Signo Vincas," was delivered by Effie M. Land. The Right Reverend Bishop's address and the "Coronation Song" concluded the festivities. BERTHA REEDY KELLY.

"Where would you rather live, in Paris, France, or Paris, Kentucky?"

"Paris, Kentucky. There are fewer vocal students."—Exchange.

Pupil—What is harmony?

Teacher—Something they give to backward pupils.



Photo copyright by American Press Association.

FLASHLIGHT PHOTO TAKEN AT THE SAENGER RECEPTION TO THE BERGERS.

Ladies—left to right: Mrs. Mathilde Becker, Mrs. L. C. Williams, Miss Rappold, Madame Rappold-Berger, Mrs. Oscar Saenger, Miss York, Mrs. Herman Lewis, Miss Saenger. Gentlemen—left to right: Roy Becker, L. C. Williams, M. H. Hanson, Rudolf Berger, Oscar Saenger, Rudolf Witkovsky.

LOS ANGELES

1110 West Washington Street,
Los Angeles, Cal., June 26, 1913.

The Friday Morning and the Ebell Clubs are the two largest women's clubs in Los Angeles, each numbering between thirteen and fourteen hundred members. The Ebell is a study club, carrying on many lines of work, while the Friday Morning Club confines the work to the weekly programs, under the direction of the different departments. The musical programs are under the leadership of Mrs. L. J. Selby, and are a very strong feature of the club work. At least once a month the regular program is musical, and frequently special musical recitals are given. Mrs. Selby is also the president of the Dominant Club, and one of the most popular and capable of the local musicians. Under her able leadership many delightful treats have been offered the members, but it is doubtful if any program this season has been more interesting and enjoyable than the harpsichord recital given by George Schoenefeld, on July 13. Mr. Schoenefeld returned from European study about a year ago. "He is the son of Henry Schoenefeld," the eminent composer and musical authority, whose name is well known to the musical world. While in Europe George Schoenefeld made a special study of the harpsichord, its construction and the music written for it. His instrument is a beautiful reproduction of the Erard of the latter part of the eighteenth century, made to his special order, and proved an object of deepest interest to the audience, hundreds going up after the program to examine the work of art—for such it truly is. As the pianist appeared on the platform in the costume of the eighteenth century—powdered wig, black satin small clothes, flowered waistcoat, lace frills and all the accessories of a gentleman of the time—it took no stretch of imagination to fancy we had before us Mozart himself or some celebrity of the day. And when the first notes of the instrument sounded, the illusion was complete. The tone quality is so totally different from the modern piano that the familiar things assumed an entirely new aspect. Some wonderful effects are produced that would be impossible on any other instrument. Some of the old French things, for instance, were really wonderfully descriptive and could be classed as "program music." "The Alarm Clock" was startlingly natural and brought down the house. The entire program was listened to with the most attentive pleasure, but the Bach number was perhaps the most enjoyed and served to show the virtuosity of the performer. Mr. Schoenefeld intends to give a program in which he will play both the harpsichord and the piano showing the contrast. He is a pupil of Harold Bauer, a fine pianist and a thorough musician. Not the least part of this recital was his giving of the notes explanatory of the instrument, the composers and the compositions represented on the program, which follow:

PavanaByrde
GaliardoByrde
The King's Hunting JiggBull
Air con VariazioniHandel
Sonata, A majorScarlatti
RigaudonRameau
MusetteRameau
Le TambourinRameau
Les Tendres ReprochesDandrieu
Le Cou-CouDaquin
Le MoucheronCouperin
Le Reveille MatinCouperin
Les Ours et les SingesCouperin
Fantasia CromaticaBach

The last Ellis Club concert of the season was given on Tuesday evening, June 17, and was the best of the season. The first half of the evening was a regular musical program, the second was David's Symphonic Ode, "The Desert," for reader, solo voices, quartet, chorus and full orchestra. The soloist for the first half was Blanche Ruby, whose brilliant voice was never heard to better advantage than in the "Mad Scene" from "Hamlet" by Ambroise Thomas, and as encore she sang the manuscript song of Roy Lamont Smith that she sang so delightfully for the last Dominant Club meeting. Also she sang the solo in the selection from De Koven's "Fencing Master," given by the club. The last number on this part of the program was a "Lohengrin" selection, arranged for men's voices by Sumner Salter, with solo by Edmund Shank, and in this the club rose to real heights. Mr. Poulin securing a power and intensity, both vocal and dramatic that was electrifying. Mr. Shank's noble voice was ideally adapted to the requirements of the majestic composition and this number could truthfully be called immense from every standpoint. The David composition is a beautiful work. The appeal was especially strong to a California audience because the desert has a vital meaning to all this section and all of the creative work of Californians is more or less tinged with its influence, whether in music, art or literature. In this symphonic work the composer has mirrored faithfully the life and spirit of the Arabian desert and the combination of the orchestra, the chorus, the solo voices, and especially the spoken text of

the narrator, makes a most impressive creation. It is the most ambitious thing ever attempted by the club and the fine rendition they gave is just cause for congratulation. The tenor solos by John Douglas Walker were a great treat. Mr. Walker is heard far too seldom these days. A voice as rarely beautiful and a musical conception as refined are too precious to be lost. Mr. Walker has been identified with music here for many years. He was long the director of the choir of Christ Church, but like many others, business has claimed his time and energies. The solos by Eben Ingraham, in particular the call of the Muezzin, sung behind the scenes, were most effective. The club was favored in having so distinguished a man as Hobart Bosworth for reader. Mr. Bosworth was a long time leading man at the Belasco Theater, but being obliged a few years ago to go into the open, took up the moving picture work and is now one of the most celebrated film actors in this country. His voice, diction and the beauti-

de Treville, Emma Thursby, of New York, and our own Ellen Beach Yaw, whose guest Madame Thursby is. Madame de Treville left Monday last for Santa Barbara and San Francisco, and from there she goes to the north coast and Canada.

Mrs. C. C. Woods and T. J. Buddington entertained a few guests last Friday evening in the Mayfair, St. James Park, in honor of Madame Thursby and Ellen Beach Yaw. Mrs. Woods and Mr. Buddington were friends of Madame Thursby in New York. Madame Thursby will remain as the guest of Madame Yaw for several days longer before starting East. She is very fond of California and is enjoying her visit.

Friday afternoon, June 13, Mildred Langworthy and her pupils gave an interesting program in Symphony Hall.

A theme of much interest at present is the development of the Los Angeles Symphony Orchestra. Following the resignation of Harley Hamilton as conductor and that of L. E. Behymer as manager, an entire new board of directors was elected and plans for a new organization put under way. The board is not yet quite complete, but some fifty members are enrolled, the prospects for the financing are almost absolute and a conductor has been elected. While the plans are as yet somewhat embryonic, the election of Adolf Tandler as conductor has been an important step, the board of directors feel, and the beginning of a successful issue. There were over fifty applications for the position, from men prominent in this line in all parts of the world, but the board felt that at this stage of development it was absolutely essential that they select a man familiar with local conditions, and chose Mr. Tandler for many reasons that seemed to point to him as the one who could best handle the situation. First, of course, they took into consideration his equipment and experience as a musician, composer and conductor. Mr. Tandler came here from Vienna three years ago and has been a member of the Brahms Quintet all this time and has done a good deal of conducting also. In Vienna he conducted the Carl Theater Orchestra in 1900, the Conservatory Orchestra of the Royal and Imperial Academy in 1902-1903, the combined choirs of the St. Paul Cathedral until 1905, also the Wiener Concertverein Orchestra. Mr. Tandler came before the board of directors of the Los Angeles Symphony very highly recommended by the following authorities: Prof. Arnold Rose; Robert Fuchs, the well known composer; Prof. Herrmann Graedener, who holds the chair of musical theory and literature at the University of Vienna, and Ferdinand Loewe, general musical director of the Vienna Concertverein. In selecting Mr. Tandler the board was influenced by his buoyancy and enthusiasm and his personal qualities combined with his academic training in Europe, his thorough acquaintance with musical literature and his knowledge and ability in every line of orchestral work. Mr. Tandler and the committee will hold a contest for applicants for orchestra membership the last of August, open to all who wish to try for a place in the organization, and the men will be chosen according to their ability.

JANE CATHERWOOD.

Prophecies for Eleanor Spencer.

The following testimonials, written a decade ago, in view of the great reputation that Eleanor Spencer has since made for herself in Europe, are of particular interest. And this interest is enhanced because the young American artist is to return to her native shore next autumn and be heard in concert with our leading musical societies. This is a case in which brilliant prophecy has been fulfilled. The testimonials are as follows:

Eleanor Page Spencer has by nature a genuine musical temperament and a keen perception of both rhythmic and dynamic values. This combination is rare and promises great results. Her playing is temperamental as well as accurate; her touch full of snap and rest; and she has a native feeling for both artistic and poetic phrasing, and thus holds the attention of her audience.—William Mason.

Eleanor is truly a "wonder child" in the best sense of the word. She has not only already a remarkably developed technique, but she has unquestionably the "vital spark of heavenly flame"—which may be developed but never implanted, by the best of teachers. I do not hesitate to say, that I have never heard a child (among many) who so seemed to play from her soul as well as her fingers.—Dudley Buck.

The Klibanskys in Paris.

Sergei Klibansky, the baritone and teacher, and Mrs. Klibansky are having an enjoyable visit in Paris. The popular singing master sang for De Reszke, who liked his voice and style very much. He is studying French repertory.

"And have you music in your church?" I asked the rural squire. "Not ez I knows on," he replied. "Jes' singin' by the choir."—Judge.

MABEL Sharp HERDIEN Soprano

Already re-engaged for Messiah performance with Chicago Apollo Club.
(Ten consecutive appearances)

Available entire season

Address: MUSICAL COURIER
437 FIFTH AVE., NEW YORK CITY

ful reading of his lines made a most finished production. The large orchestra under the leadership of concertmaster Arnold Krause completed a great ensemble and proved Mr. Poulin's ability as a conductor of the larger choral works. The report would not be complete without mention of Mrs. Hennion Robinson's masterly accompaniments, played without notes, and Ray Hastings' assistance on the organ. The program was as follows:

The DawnHammond
Dainty DorotheaDe Koven
Mad Scene from HamletAmbroise Thomas
Torador, Hola!Troyter
Alastair Mac Alastair (Unknown)
Serenade, Wild BirdDe Koven
All Praise to God, in Light ArrayedWagner
The Desert (symphonic ode)David



ADOLF TANDLER.

Occupying a box at the Ellis Club concert was Yvonne de Treville, the celebrated coloratura soprano, who was a Los Angeles visitor for a week or more this month. She made a myriad of friends and was the recipient of many attentions—her beauty, charm and graciousness attracting every one who met her. It is the hope of every one that we shall have the pleasure of hearing her sing next season, for since meeting her all feel that the beautiful press notices she has received must be true. Madame de Treville was guest at a number of functions. Besides the private affairs was the luncheon of the Dominant Club, given by Mrs. Birkel at her place in Laurel Canyon last Saturday. On this occasion the club had as guests Madame

OLE BULL'S VIOLIN.

To The Musical Courier:

I was interested in the two articles, "Some Great Violins" and "Views on Violins," in your paper of May 21. I was the guest of the late Mrs. Ole Bull Vaughan for



OLEA BULL'S VILLA, "LYSE," AT LYSØEN.

three months during the spring and summer of 1907 on her Island Lipö, just off the coast of Norway, twenty miles from Bergen.

I saw four or five violins that belonged to Ole Bull, including the one in the museum of Bergen, the Gaspar da Salo.

In the article "Views on Violins," Arthur M. Abell

says: "A few years ago, however, my father-in-law, D. J. Partello, who as a connoisseur of violins has no equal, excepting, perhaps, Alfred Hill, of London, visited Bergen, where the Ole Bull violin is kept in the local museum and made a thorough inspection of the instrument. Mr. Partello declares that it is not a da Salo at all, but a Maggini." I cannot understand how Mr. Partello could have made "a thorough inspection of the instrument" while it was lying in a sealed glass case.

I was at the museum several times while the guest of Mrs. Vaughan, and saw the violin in the case, and I was assured by Mrs. Vaughan that the glass case had not been opened since being placed in the museum; and I doubt very much that it has ever been opened since I was in Bergen. Perhaps Mr. Partello, as a connoisseur of violins, can tell who made a certain instrument by looking at it through a glass case better than Ole Bull, who had used it for years, and had seen it taken apart and examined every part of it.

I first saw Ole Bull's violins in June, 1892, in the Cambridge house on Brattle street. They were kept in a large Norwegian box in the Norway room; and I personally know that the Gaspar da Salo could have been sold for \$20,000 had the family been willing to sell it.

I next saw them at Lysøen (except the Gaspar da Salo, which was in the museum) on April 25, 1907, and nearly every day during my stay there the Amati was in a framed glass case on a cushion with its long bow beside it. The other three were in their cases on one of the two grand pianos in the music room.

The music room is fifty feet long, thirty feet wide and twenty-five feet high, and with its three beautifully carved arches, with their three large glass chandeliers, look more like the inside of a church than a music room. The room is all done with Norway pine and without a particle of paint, oil or varnish on it; and this is where Ole Bull entertained his friends (among them kings and princes) with his wonderful music.

The Cellini-Gaspar da Salo violin was deposited in the Bergen Museum October 19, 1902, with instructions that the glass case containing it should not be opened except in the presence of the guardians, John Lund, or his suc-



OLEA BULL VAUGHAN IN THE WEST END OF MUSIC ROOM.

cessor, appointed by himself, the president of the museum, and the mayor of Bergen (Mr. Lund died within the past six months at Bergen, Norway), and I am certain that the case has not been opened since it has been in the museum.

Very truly yours,

J. L. DAVISON.

LOCKPORT, N. Y., June 21, 1913.

Musical Events in St. Joseph, Mo.

The programs appended were rendered by pupils of Joseph Kneer and Arthur M. Bienbar on the evenings of June 5 and 12, at Hotel Robidoux, St. Joseph, Mo.

The St. Joseph press refers to the general attractiveness of the program and to the careful instruction disclosed by each participant. It praises particularly the ensemble work—piano, violin and ladies' chorus, Arthur Bienbar director. An interesting feature of the program was the "Serenade," composed by Arthur M. Bienbar, arranged for ten violins, and directed by Joseph Kneer.

JUNE 5.

Serenade	Bienbar
For ten violins.	
Preludio	Handel
Dance Caprice	Grieg
Norinne Freeman.	
When the Roses Bloom	Reichardt
Cradle Song	Ries
Marguerite Collins.	
Romance and Bolero	Danclo
Joseph Fischman.	
Children's Prayer	Reger
My Lover Is a Weaver	Hildach
Bertha Neville.	
Scene de Ballet	De Beriot
Louise Roth.	
To Music	Schubert-Saar
Ladies' Chorus and baritone solo, Harry Teigh.	
Spinning Song	Bienbar
Rhapsody No. 14	Liszt
Katherine Potter.	
Sunset	Goring-Thomas
Wanderer's Night Song	Rubinstein
Bertha Neville and Martha McIntyre.	

Navarra	Sarasate
Louise Roth and Joseph Kneer.	
Episode	Reger
Filense	Chaminade
Flora Roth.	
Summer Days	Alb
See the Streamlets Swiftly Flowing	Spence
Ladies' Chorus.	
JUNE 12.	
Overture, Oberon	Weber
For two pianos, eight hands.	
Nora Roth, Katherine Potter, Flora Roth and Marion Kistlingbury.	
Courante	Handel
Album Leaf	Grieg
Regina Quinn.	
Hark, Hark, the Lark	Schubert
The Star of Twilight	Clayton-Johns
Rose Eulich.	
Air Varie	Danclo
Norman Schwin.	
Thou'rt Like Unto a Flower	Rubinstein
I Know	Sprouss
Mary Chequer.	
Valse, op. 64	Chopin
Liebestraum	Liszt
Marion Kistlingbury.	
The Hateful Color	Schubert
An Open Secret	Huntington-Woodman
Lucile Brown.	
Dance des Phantomes	Bienbar
John Steinacker.	
Allegro Brillante	Ten Have
Psyche Clemens.	
To None Will I My Love E'er Discover	Strauss
Yesterday and Today	Sprouss
Martha McIntyre.	
Prelude and Intermezzo from Cavalleria Rusticana	Mascagni
Arranged for violins and piano by Arthur Bienbar.	

LOLITA D. MASON

...Manager...

REPUBLIC BUILDING CHICAGO, ILL.

Mme. BAILEY-APPELBECK, American-Viennese Pianist
A great Court Favorite. Has more decorations than any American-born artist. Appeared many times with the leading European Orchestras. Knabe Piano used.

ERNESTO ROCCO, Neapolitan Mandolin Virtuoso
Constantinople. (Played before the Sultan of Turkey.) "Le Stamboul." The mandolin as played by Ernesto Rocco, carols like a lark, warbles like a flute, laments like a clarinet and sings like a violin.

RANS KINDLER, Holland Cellist
A born virtuoso! Played in concert since he was twelve years old.

ISSAY MITNITZKY, Russian Violinist
Called the Second Paganini because of the personal resemblance and his remarkable virtuosity.

ARTHUR R. SLACK, High Baritone
Studied in Italy and with Geo. Ferguson in Berlin. Very artistic!

LINA FLEISTER, German-English Pianist
Studied with famous masters in London, Berlin and Vienna. Will be in America only for Jan., Feb. and March, 1914.

LAUREL E. YEAMANS, Organist and Pianist
An A. A. G. O. and Musical Director of the Leander Clark College for the past several years. Highly gifted!

Booking for 1913-14. Manager, Lolita D. Mason, President of the American Musical Club in Vienna, Austria.

GAMBLE CONCERT PARTY July and August Sold

NEXT SEASON BOOKING

CHARLES WILSON GAMBLE, Pilot

East End, Pittsburg, Pa.

ROYAL CONSERVATORIUM of MUSIC in LEIPSIC

Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC

DR. ROENTSCH

Breitkopf & Härtel

Vocal Scores:
Bound in Cloth, each \$2.50;
Mastersingers, \$3.00;
with paper covers:
each, \$1.50;
Mastersingers, \$2.00.

New Editions of

R. Wagner's Works

Piano Scores:
(with addition of the text) Paper Covers only, each \$1.00;
Mastersingers, \$1.50. For various arrangements contained in the new Wagner Edition send for special catalogue.

New York, 22-24 West 36th Street

Ask your dealer for these editions. If he cannot supply you write directly to the publishers. Our special Wagner Catalogue—free on application.

Carolyn WILLARD

PIANIST

In America Season 1912-13

Fine Arts Building Chicago

Geraldine DAMON

VOCAL INSTRUCTION

Wallace Building, Pittsburgh

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZIEGFELD, President

46th YEAR

All Branches of

MUSIC

"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. F. Upton of the Chicago Tribune.

CATALOG MAILED FREE on request to SECRETARY, Chicago Musical College, 624 So. Michigan Ave., Chicago.

THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano! It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY

MANUFACTURERS

142 W. Fourth Street

Cincinnati

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction in all branches of music from first beginning to highest perfection. Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading. Thirty-eight of the best known and experienced professors. SEND FOR CATALOGUE. TERMS \$10 UP PER QUARTER.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President 212 W. 89th Street, New York City

Tel. 2329 Columbus

Special Summer Session

JUNE 23rd to AUGUST 1st

Unusual Advantages for Teachers. 28th Session Begins September 29th.

Send for Circulars and Catalogue.

KATE S. CHITTENDEN, Dean



THE INDIANAPOLIS CONSERVATORY OF MUSIC

MUSIC, SPEECH ARTS, INTERPRETIVE DANCING, MODERN LANGUAGES



PIANO—Edgar M. Cawley, Carl Beutel, Mildred Barnhill. SINGING, OPERA—Frederick Mortimer Marston, Wesley William Howard, May Evelyn Dorsey. VIOLIN—Gaylord Yost, Ella Schroeder-Yost, Sara Cawley. SPEECH ARTS—Mayne English-Hensel. RHYTHMICAL GYMNASTICS FOR TIME VALUES—Carl Beutel and Assistants.

In addition to the above are twenty-five special Teachers. The largest Conservatory with the University Idea in the Middle West. Ideal Residence

Department for Young Ladies.

EDGAR M. CAWLEY, Director, 430 North Meridian Street

INDIANAPOLIS, IND.

ELISE CONRAD

PIANIST AND TEACHER

Address: 508 West 175th Street, New York

BIRDICE BLYE

Concert Pianist

5424 Washington Avenue, Chicago
STEINWAY PIANO USED

THE MINNEAPOLIS SCHOOL OF MUSIC

ORATORY AND DRAMATIC ART. William H. Pontius, Director of Music; Charles M. Holt, Director Oratory and Dramatic Art. Largest and most reliable school in Northwest. All branches. Diploma. Summer Session. Send for Catalog C.

Mrs. HALL McALLISTER

TEACHER OF SINGING

Musical Management

407 Pierce Building Boston

Concert-Bureau

EMIL GUTMANN

BERLIN—MUNICH

Letters: Berlin W. 35. Carlsbad 33. Telegrams: Konzertgutmann Berlin. Chief agents of nearly all known artists. Management of great music-festivals and of all kinds of concerts in all important towns of Europe. Organizing of concert tours in all European countries.

CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN and FLOTTWELLSTRASSE

Cable Address: Musikwolff, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaie, Ansgore, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

VON STEIN Academy of Music

958 S. Hill Street, Los Angeles, Calif.

Incorp. November, 1907

HEINRICH VON STEIN, President

Granberry Piano School

GEORGE FOLSON GRANBERRY, Director

Practical Training Courses for Teachers

Artistic Piano Playing

THE FAELTEN SYSTEM

Booklets—Carnegie Hall—New York

REINDAHL VIOLINS

and BOWS

Violas and Cellos



Reindahl Grand Model, \$250.00

REINDAHL VIOLINS

USED AND ENDORSED BY

Bernard Listemann, Kocum

Chas. Gergorwitz, Jan Kobilik

Leontin Jackson, Emil Smey

P. E. Habertson, Fritz Kreisler

And Skovgaard, Alexander Sali

S. M. Jacobson, Hugo Hermann

Arthur Hartmann

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in vibration. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, sympathy, perfectness of pitch, clear harmonies, pure pizzicato tones, distinct staccato distinction in shake, trill and staccato, and which quickly responsive to pressure from real pianists to perfection. If you have such a violin you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which is gladly sent you FREE, and which contains a picture of the world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL

Abolier, 310 Alhambra Bldg.

88 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS

Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS

A Quality of Tone Which Will Please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original, Artistic and Beautiful



BUSH & LANE PIANO CO.

HOLLAND, MICH.

STERLING PIANOS

High Standard of Construction

DERBY, CONN.

STERN'S CONSERVATORY of MUSIC

BERLIN S. W. 22a Bernburger Street (Philharmonie)

GREATEST CONSERVATORY IN EUROPE

FOUNDED 1888

1,350 PUPILS

130 TEACHERS

Royal Professor GUSTAV HOLLAENDER, Director

Conservatory: Development in all branches of music, Opera and Dramatic School: Complete training for the stage. Orchestra School (comprising all solo and orchestra instruments). Seminary: Special training for teachers.

Private and Ensemble Classes.

Principal Teachers: Piano—Professor MARTIN KRAUSE, Professor JAMES KWART, EMMA KOCH, GEORG BERTRAM, THEODOR SCHOENBERGER, etc.

Singing—Fran Professor WICKLASS-KEMPFER, Frau Professor MATHILDE MALLINGER (Royal Chamber Singer), Frau EMMY RAABE-BURG, FRANCESCHINA PREVOSTI, NIKOLAI BOOTHMUL, Royal Chamber Singer (Opera School), KARL MAYER, Royal Chamber Singer, EUGEN BRIGGER, etc.

Violin—Professor GUSTAV HOLLAENDER, ALEXANDER FIEDEMANN, SAM FRANKO, etc.

Theory and Composition—WILHELM KLATZ, ALEXANDER VON FIELTZE, etc.

Send for illustrated catalogue and prospectus. Pupils received at any time.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-eighth Year, 1912-1913. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Directorium

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue

Riker Avenue

NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24

HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W. London
Jungfernstieg 34, Hamburg, and
Koenigsplatzstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

GRAND

AND UPRIGHT

PIANOS

ESTABLISHED 1864

Kranich & Bach
NEW YORK.

THE MOST

HUMAN OF

ALL PLAYERS

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by

JEWETT PIANO CO.,

Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE

Corner 33d Street

Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

